

LOST: THE OFFICIAL MAGAZINE PRESENTS

100-PAGE SEASON 5 SPECIAL
ON-SET SECRETS REVEALED



LOST™

THE OFFICIAL MAGAZINE



SEASON 5 IS HERE!

JACK. BEN. LOCKE.

ALL INTERVIEWED
INSIDE!

+ CAST CONFESSIONS FROM SAWYER, SAYID & JULIET

SEASON FIVE EXPOSED

Damon & Carlton talk Jin, Claire & Christian

PREMIERE REPORT

In-Depth Jungle Diary

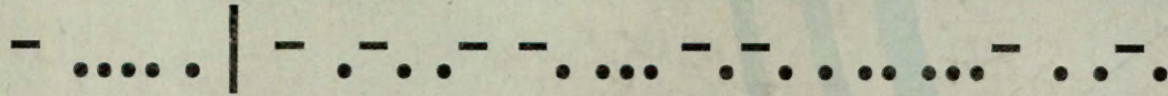


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ISSUE #21 100-PAGE SEASON 5 SPECIAL MAR/APR '09



THE TRANSCREIVER



< MESSAGE START >

There's nothing quite like a great return: *Return of the King*. *Return of the Jedi*. Now, the return of the island.

Even though *Lost Magazine* has been happy to keep your hunger for the show as satisfied as possible since last May, as huge fans ourselves, we've got Joker-wide grins about *Lost* coming back to our screens. It's bittersweet – as we know there are only two seasons left of this incredible saga – but we've got a strong feeling the final two chapters are going to blow you away.

As with previous editions, to mark the beginning of *Lost*'s fifth year, we've worked our little Dharma socks off to bring you a 100-page Season Five Launch Special worthy of your dedication to the show. We knew you'd want the fully skinny on the premiere episode, *Because You Left*, so we made sure we were on the island when the cameras started rolling. Enjoy part one of our huge set report – and we've got another coming up in the *next* issue, too...

We also figured you want Co-Creator/Executive Producer Damon Lindelof and Executive Producer Carlton Cuse to talk in detail about the new season – so we've dedicated our New Transmissions zone to just that. And if you're new to *Lost*, don't worry, as we've got a character catch-up revealing where everyone was at the end of season four.

Our fireside chats with the cast are always great fun, and for this issue, we spoke with the talents behind Jack, Ben, Locke, Sawyer, Sayid, and Juliet. As you can see – we've been busy!

I hope you all enjoy this very special edition of *Lost Magazine* – make sure you keep your theories and views coming in on the usual frequencies (well, *emails*).

Raising a glass of Dharma rum
to toast the new season,

Paul Terry
Editor

< MESSAGE END >



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**New
Transmissions**
News from the *Lost* world and beyond...



Unearthed Treasures

We've got something very special to kick-start this Season Five Premiere Special. *Lost Magazine* was lucky to be part of an exhaustive Season Four DVD Q&A with *Lost* Co-Creator/Executive Producer **DAMON LINDELOF** and Executive Producer **CARLTON CUSE**. The duo discussed the development of the show, and revealed some surprising details about the brand new season...

Compiled by Tara Bennett

You've previously confirmed that Michael is dead. It would appear that Claire has also taken a dirt nap. But we're still left hanging on Jin's fate. Will both characters fates be resolved in season five?

Damon Lindelof:

Good question. I would beg to differ on Claire's alleged "dirt nap" (unless you mean taking a nap on dirt). Didn't we see her last sitting in a cabin with the mysterious Christian Shephard? As for Jin, we'll definitely be seeing more of him in season five... but as we're moving through past, present and future... who knows *when* we'll see him.

We hear a lot of shows accused of "jumping the shark." To your thinking, is it even possible for a show as time-bending and surprise-laden as *Lost* to

jump the shark? In other words, how often do you guys say, "Hmm, that's going too far?"

Carlton Cuse: We actually *try* and jump the shark all the time. The last thing we want

to do is feel like the show is falling into a tired paradigm. In fact, this season we start out with a new narrative approach. Not the now-traditional flashbacks or flash-forwards. We always are trying to keep the storytelling surprising.

At this point, how do you view the *Lost* DVD sets – are they part and parcel of the show? Are they extensions of it?

And what are your thoughts on the people experiencing *Lost* week-to-week on TV versus in one, two or three commercial-free sittings on DVD?

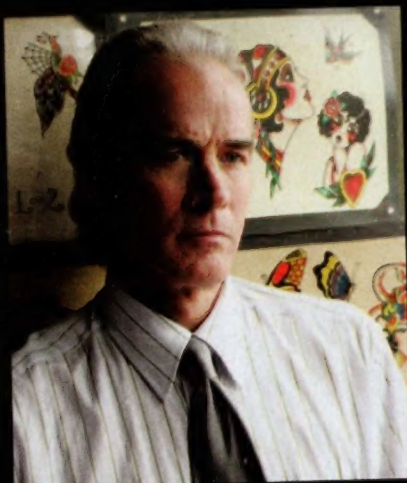
DL: The DVDs are definitely part and parcel of the show. We've always thought of an episode of *Lost* playing on several

different levels... they're almost designed for repeat viewings. In fact, our habitual use of planting hidden "easter eggs" is tailor-made for the DVD experience. Personally, I love watching my favorite shows one after the other. I sometimes think about how frustrating it would've been to read the *Harry Potter* books one chapter at a time once a week. I'd pretty much kill myself.

Did the new structure (and experimentation) of flashbacks and flash-forwards in season four embolden you to explore even more with structure in season five and how?

DL: Yes – the fact that the audience embraced switching gears on the show from *reverse* to *drive* emboldened us to get a little more loose with how we drive the story – as long as we're never in neutral! The cool thing about season five is that it takes a little while for your brain to fully absorb how the story is unfolding... but hopefully, once it does, you'll realize we're trying something new yet again.

It's common knowledge that Ben was a character that came in and clicked with the audience and the story. What



other characters/actors have clicked that surprised you and that haven't surprised you?

CC: Good question. And you're right about Michael Emerson. He's the biggest example of a character who we just fell in love with beyond our expectations. I would say Desmond would also be in that category. The audience fell in love with him from the get-go, and he quickly moved into the mainstream of our cast. Nikki and Paulo were less successful. We tried to introduce them out of the show's chorus, as it were, and the audience cried foul. We listened and killed them off.

We saw a lot more of Christian Shephard in season four. Does this reappearance tie into the empty coffin Jack discovered in season one?

DL: Indeed it does... and I think it's safe to say you'll be seeing Christian again in season five. And what's up with those white tennis shoes he was wearing back in season one?

It seems that the next season will have 'A' stories set in two time frames. Does this mean that you have to outline the story of the season in ways you never did before?

CC: Our approach to the storytelling changed drastically once we were able to negotiate an end date to the show. Before that, we didn't know if the mythology had to last two seasons or seven seasons. Once we knew there were only going to be 48 eps of the show left, we were able to start charting out the remaining journey. We approach it on three levels. First we have discussions about the uber-mythology and plant the big landmark events in rough locations. Then at the end of each season we have a writers' mini-camp where we discuss the arc of the upcoming season in great detail. Then we break each individual episode and see where we end up at the end of each break. We give ourselves a fair amount of latitude to listen to the show and react – writing more or less for various characters or situations depending on how they play.


The show continues to return to eastern religion and mysticism. How much of that is your personal interest and how much of that is just window dressing?

DL: Well... we try to infuse the show with all sorts of religious allegory, depending on what kind of story we're telling. The Eastern religion and mysticism is something that started coming up a lot as we talked about the Dharma Initiative... but the

thinking was more, "What if these hippies from Ann Arbor, Michigan were kind've like the Beatles and thought a trip to India could spiritually rebirth them?" Hopefully, when all is said and done, the themes of the show are hopefully universally spiritual... at least that's what we're going for.

When you're breaking stories, do you play to the strengths of a particular director? Or do you tell the best story and let your incredible production crew figure out how to bring it to life?

CC: We break the episodes irrespective of who's up on the director's calendar. In fact, the director's schedule is fairly fluid and they move slots so we would drive ourselves crazy trying to target a certain episode for a certain director. →

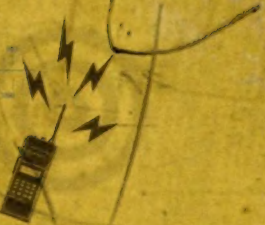


"The cool thing about season five is that it takes a little while for your brain to fully absorb how the story is unfolding... but hopefully, once it does, you'll realize we're trying something new yet again..."

– Damon Lindelof

New Transmissions

News from the *Lost* world and beyond...



→ There is a lot of concern amongst fans over how the show will work without the chemistry of the full ensemble. Is that separation something you will address in season five, or is that more part of the remaining two seasons of story?

DL: We're concerned, too! I think everyone, writers and fans alike, feels the show is at its best when our characters are together... but the fact of the matter is that the story is constantly twisting and turning to keep them apart. Let's face it – absence makes the heart grow fonder... but there's nothing sweeter than a reunion. All we're willing to say at this point is, if we were to spend the *entire* duration of season five with the Oceanic Six trying to get

the mothership – the network show – to have a complete understanding (or at least as much as is possible) of the show.

If you had to pick *the* pivotal moment from season four, what was it?

DL: Hard to pick, but the one that immediately leaps to mind is the scene in the finale between Jack and Locke in the greenhouse. Obviously, the ramifications of Locke telling Jack (once again) that he's not supposed to leave the island...



“Let's just say you will get more information about Rousseau and Walt... as the story moves forward we'll be answering questions at a faster rate...”

– Cariton Cuse

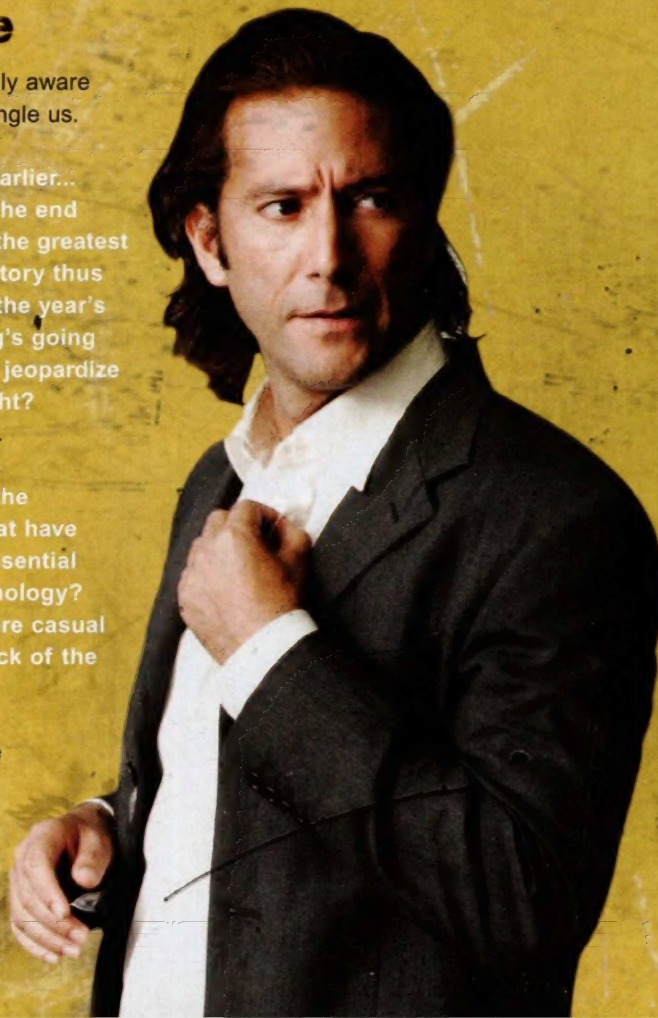
back to the island, we are fully aware that the audience would strangle us.

You mentioned Desmond earlier... his reunion with Penny at the end of season four was one of the greatest moments in the show's history thus far (not to mention one of the year's best TV moments). Nothing's going to happen in season five to jeopardize their happiness, right? Right?

DL: I'm sorry. Wrong. Wrong.

Do you feel that following the various viral campaigns that have been tied to the show is essential for understanding the mythology? Is there a risk of losing more casual viewers who can't keep track of the complex mythology?

CC: We consider the viral campaigns to just be additive and non-essential. Our rule of thumb is you should not need to watch anything but



but if he does, he must lie about everything that happens... is essentially what kicks off the entire story of the Oceanic Six. We think it's really cool that it was actually Locke's idea, even though Jack doesn't present it that way. And now that Jack is standing over Locke's coffin, the relationship between these two men becomes really central to the endgame of our story.

Do the shorter season schedules give you the time and energy needed to accomplish what you want, or do you still find yourself under the gun from week to week? Are you still on an eight-day turnaround schedule?

CC: We're still on the same schedule, starting a new episode every eight days. It's just that the overall production season is shorter. When we're in the middle of it, it's just as insane. The biggest benefit to only doing 17 hours

this year is pacing. It really allows us to keep the peddle to the metal.

Will there still be flashbacks and flash-forwards next season?

CC: Yes, there will still be flashbacks and flash-forwards, but we are not limiting ourselves to those ways of transitioning between stories. We still love doing them and will when appropriate. There are still some cool flashbacks left for our characters.

The story has really arrived at a point where the science fiction and fantasy aspects can't really stay in the subtext anymore. Is this liberating for you guys as writers or do you wish you could go back to some of the science vs. faith ambiguity of the earlier episodes?

DL: It actually *is* liberating... but at the same time, the show constantly forces us to evolve. We *can't* go back to the ambiguity of season one, because our characters have experienced so much since then. Carlton and I often talk about *The Stand*... how the story starts with something scientific, an epidemic that kills off 99% of the world's population... but slowly and steadily transforms into a mystical tale where people are having prophetic dreams... and finally, *literally* ends with the hand of God coming out of the sky and setting off a nuclear device. Our story has always been about a journey, but just because we're embracing some of the more fantastical aspects of the island, doesn't mean we're completely abandoning the science vs. faith of it all.

You've mentioned Nikki and Paulo not hitting with the audience. How do you draw a line between making the audience happy and telling the story you set out to tell?

CC: It's now kind of a moot point. Moving forward it will be virtually impossible for us to adjust in-season to audience feedback. By the time the show premieres on Jan 21, we will have written 14 of the 17 hours and probably will be deep into the specific scene plotting for the finale. This season we're going to be completely relying on our on instincts and judgments – combined with the feedback of our collaborators here on the show and at the studio and network.

What television series impacted you the most growing up that perhaps

influenced your decision to make a career in small screen?

DL: I was a TV junkie growing up. Other than watching endless hours of cartoons – *Thundercats*, *Voltron* and yes, *Smurfs* – I loved watching “grown-up shows” with my folks... like *Dallas*. Perhaps that's where I got my love for melodrama! The show that *really* affected me, however, was *Twin Peaks*, which I'd watch every week with my dad. He'd tape the show on his VCR – remember those? – and we'd watch the episode *again* right after it aired in our quest to pull every last clue out of the show. The idea of a TV show being a mystery and a game that spawned hundreds of theories obviously was a major precedent – that's a fancy way of saying we ripped it off – for *Lost*.

Watching season four in one or two sittings, on DVD, do you think there's a break in style between the pre-strike and post-strike episodes?

DL: Hopefully not. The fact of the matter is that we designed out – at least roughly – the entire 16 episode season, planting flags as to what would happen where in the grand scheme of things. In that original design, there were a couple of episodes focusing more on the Freighter Folks – Faraday, Miles and Charlotte – that got pushed into *this* season, but more importantly, things like Jack's appendicitis and Keamy arriving at New Otherton and



New Transmissions

News from the *Lost* world and beyond...



“The themes of the show are hopefully universally spiritual... that’s what we’re going for...”

– Damon Lindelof

→ killing Alex happened sooner than we had planned due to the collapsed schedule. I think if there’s a sense of separation between the first eight episodes – ending with *Meet Kevin Johnson* – and the final six hours, it’s that the story is really moving at a much higher rate of speed than we’re traditionally accustomed to.

Now that you are close to being finished with writing season five, how does it feel to know you are so close to the home stretch in this odyssey? Has it brought out reflections or feelings you didn’t expect, either personally about the process, or towards the storyline?

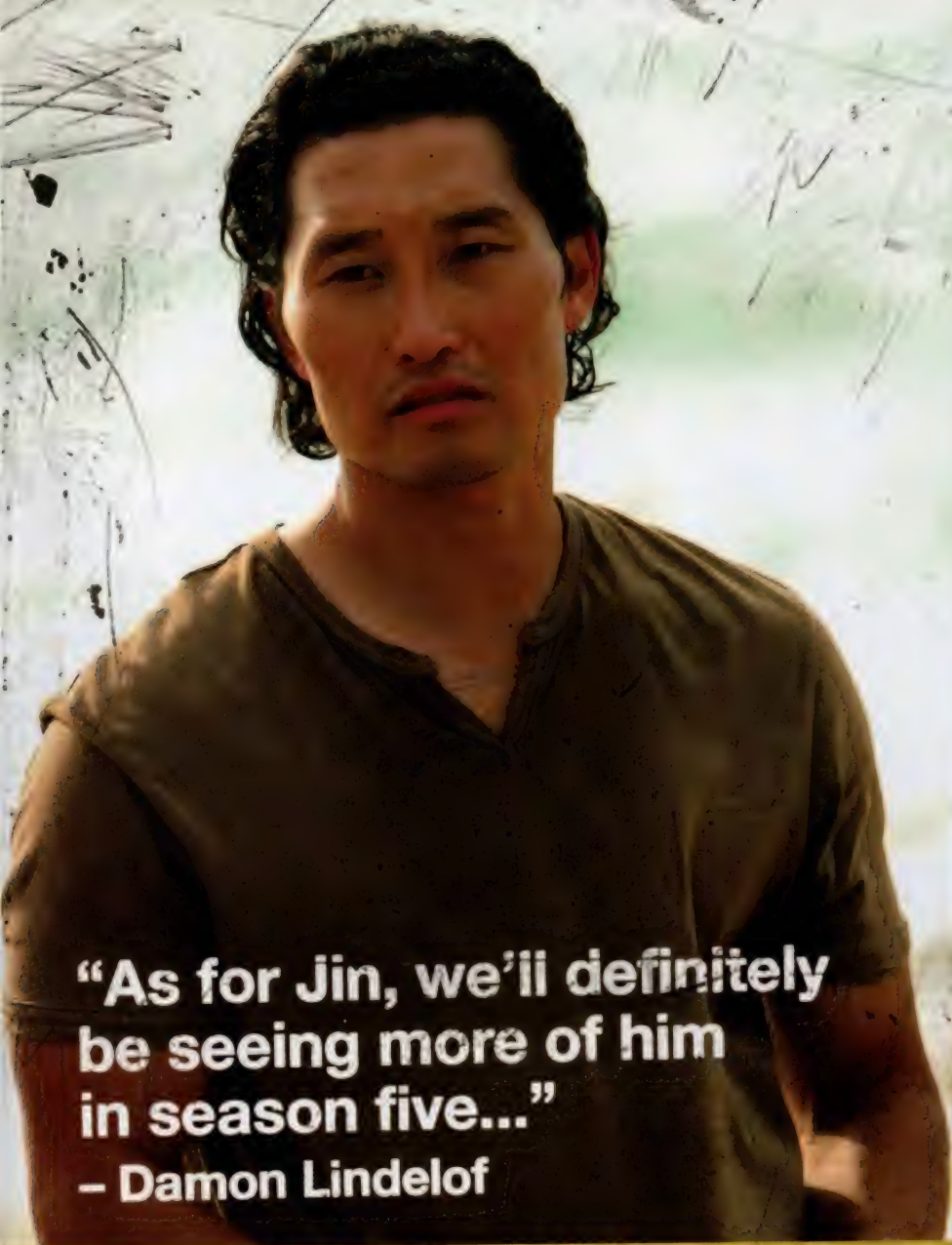
CC: I think all of us who work on the show know what a special experience it is. Our ability to negotiate an end-date to the show so far in advance was, I believe, unprecedented in network TV. It has given us a real sense of what the journey is going to be. Normally when you work on a TV show you never know when it is going to end. You’re just trying to survive season to season until the proverbial horse drops out from

underneath you. We’re not quite far enough along yet to start to wax nostalgic, but I think we all recognize that we’ve had a chance to do something really extraordinary. I was watching all the bonus features and thinking about the special alchemy of *Lost*. You can do your best as a storyteller, but on TV you also need a great cast, crew, directors, composer, etc. You really see on those features what a collaborative art form it is. We are truly blessed that this assembly of talent came together for this project. The journey of making a show over six years and the hours it takes really makes you a family – and we’re about as happy and as functional a TV family as I’ve ever seen or worked with.

With the end of the series looming in 2010, is a feature film being considered at all?

DL: The answer is no. At least not by us. We’ve always felt that the show should definitively end the same place it started – on television. To bring our characters to some sort of cliffhanger where the audience gets none of the answers that they really care about and then say, “Now give us 10 bucks, buy some popcorn and





“As for Jin, we’ll definitely be seeing more of him in season five...”
– Damon Lindelof

we’ll give you the rest!” would pretty much be the worst thing ever.

Are we ever going to get back-stories for Rousseau, Libby, and/or Walt or does that now fall by the wayside with only 34 episodes left?

CC: Let’s just say you will get more information about Rousseau and Walt at least. We can’t comment about who will or won’t get full-on flashbacks. Obviously as the story moves forward we’ll be answering questions at a faster rate. But some stories – like Libby’s – we feel are pretty much finished.

What’s up with the four-toed statue and some of the crazy stuff that’s happened over the years on the show – are we ever going to get the answers to these questions?

CC: Yes, more on the four-toed statue to come! In fact – spoiler – the four-toed statue might come to life in the zombie season [smiles]. As we roll into the end of

season five, and certainly in season six, the show will definitely be much more in answer mode.

By having shorter seasons now, do you feel the storytelling has become much easier – or do you feel regret and often go, “Man, it would be great to have three more episodes?”

DL: The storytelling has never been easy, but we’ve always felt that “less is more.” The complaint that we got most often in the first couple seasons of the show is that we were not moving the story forwards fast enough – “stalling” – which, unfortunately, is a necessary tactic when you’re doing 25 episodes a year. The truth is that we actually liked those episodes low on incident – “Claire sends a message on a bird, anyone?” – but the show is much more fun to write when we can just power through and give you guys a hearty meal, as opposed to a zillion little courses that never quite get you full. 🍴

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WHERE ARE



As this is our Season Five Premiere Special, for fans who were new to *Lost* last season, and for all long-term followers, let's recap on where we last saw the characters at the close of season four – complete with brand new season five photography...

Words: Paul Terry

THEY NOW?



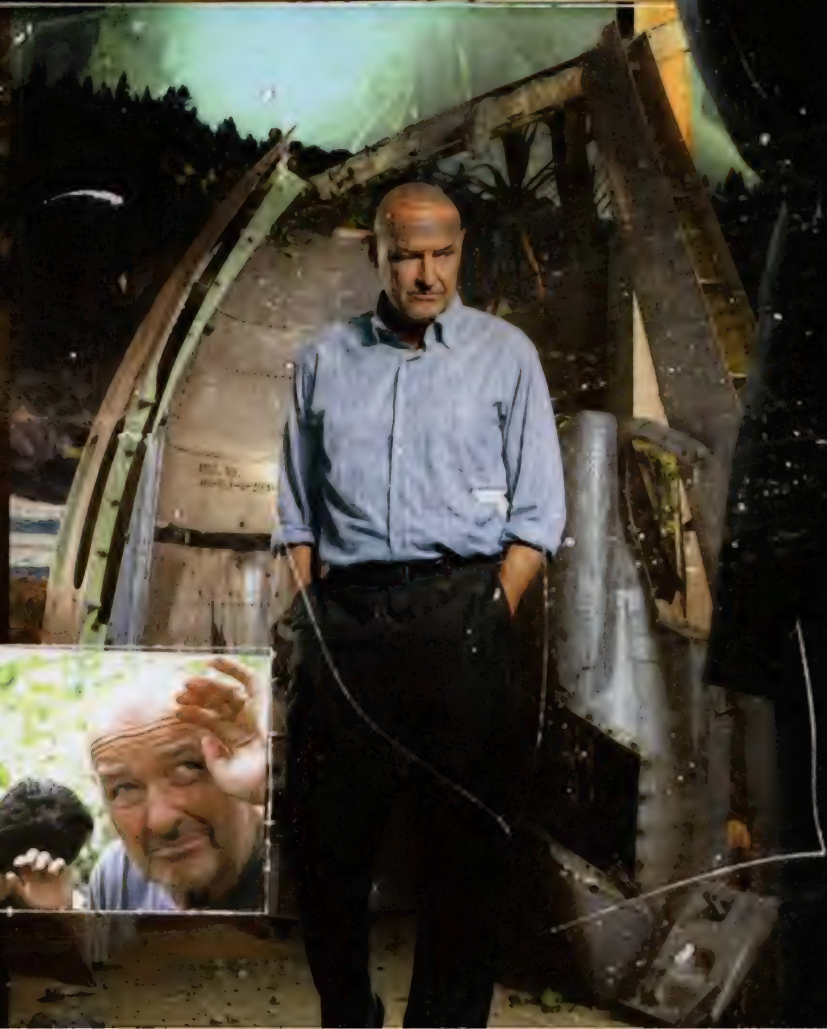
JACK SHEPHERD (Matthew Fox)

Last seen: In a flash-forward, inside a Los Angeles funeral home. Jack broke in to see John 'Jeremy Bentham' Locke's body. Stepping out from the shadows, Ben told Jack that if he really wanted to "go back" to the island, he would have to get everyone else who left to go with him, which would mean taking Locke's body with him too...

JOHN LOCKE (Terry O'Quinn)

Last seen: In a double hit of shocks, in the flash-forward storyline, the answer to "who's in the coffin?" is answered. Shockingly, it is John Locke. Before his death, it seems as though, of all of the Oceanic Six, it is only Jack who he affected, and now Jack is full of regret over leaving.

Back on the island, just before it disappeared in a blinding white flash, we saw Locke welcomed into the Others' pack by the mysterious Richard Alpert...



HUGO 'HURLEY' REYES (Jorge Garcia)

Last seen: In the last moments of season four, we see Hurley, at the Santa Rosa Mental Hospital, playing a game of chess. As Sayid turns up saying he needs to take him somewhere safe, Hurley leaves and references that he was playing with Mr. Eko (a ghost or an imaginary opponent?)...



BENJAMIN LINUS (Michael Emerson)


Last seen: In *There's No Place Like Home* – when Ben was explaining to Jack that everyone who left the island would have to go back – he curiously said that he wanted to help, and more importantly, that he had a few ideas...



SAYID JARRAH (Naveen Andrews)

Last seen: After killing a man who was staking out the Santa Rosa Mental Hospital, Sayid explains to Hurley that he's not taking him back to the island, just somewhere safe...





**KATE AUSTEN (Evangeline Lilly)
& AARON LITTLETON/AUSTEN)**

Last seen: During the flash-forward of season four's finale, we see Kate have a terrifying nightmare where a creepy phone call and the sight of Claire screaming "Don't you dare bring him back, Kate!" shocks her awake. She goes straight to Aaron, distraught, and apologizes over and over again...



**SUN HWA-KWON
(Yunjin Kim)**

Last seen: In a shocking flash-forward, we see Sun in London, England, where she confronts Charles Widmore. Her daughter, Ji Yeon is not with her (but she speaks to her on the phone). She gives Widmore her card, telling him they both know the Oceanic Six weren't the only ones who left the island...





DESMOND DAVID HUME (Henry Ian Cusick)

Last seen: Penelope Widmore's constant searching for her one true love, Desmond, pays off, when her boat The Searcher finds Desmond, Jack, Sun, Kate, Aaron, Hurley, Sayid and Lapidus on a life raft. Desmond, Penny and Lapidus – not passengers of Oceanic Flight 815 – do not become part of the Oceanic Six lie. We last see them saying farewell to the Six...

FRANK LAPIDUS (Jeff Fahey)

Last seen: As Lapidus and Jack said their farewells, they laughed that they hoped they would never see each other again. Lapidus remained with Penny and Desmond as they waved off what was to become the Oceanic Six...



CHARLES WIDMORE (Alan Dale)

Last seen: When Sun approached Widmore in London, he eventually admitted he knew they were lying. Sun's comments insinuated Widmore had been on the island at some point, and had left. She then proposed they work together.

In an earlier flash-forward in the season, in Widmore's bedroom, Ben appeared and said he would kill Penny, Widmore's daughter, as revenge for Alex's murder by Keamy who was under Widmore's employ...



PENELOPE WIDMORE (Sonya Walger)

Last seen: Penny explained that because of Desmond's phone call from the freighter (*The Constant*), she was able to trace it to an area of the South Pacific. Desmond and Penny's reunion is something they (and the fans) have been desperate to see since we first learned of Desmond's plight...

JAMES 'SAWYER' FORD (Josh Holloway)

Last seen: Leaping from Lapidus' helicopter to reduce the weight and help his friends, Sawyer swims back to the island and finds Juliet alone on the beach, drunk. Soon after, the island disappears...



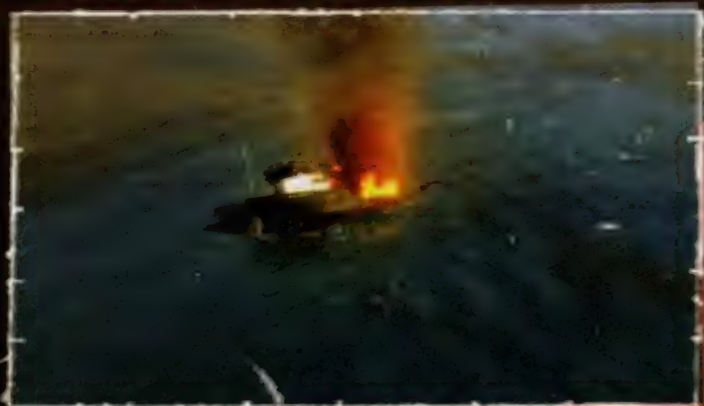
JULIET BURKE (Elizabeth Mitchell)

Last seen: As Sawyer comes out of the ocean, Juliet – drowning her sorrows with rum – points to the plume of smoke billowing from the horizon... where the freighter would have been. As the two look out to sea, shocked, the island is enveloped with white light...



JIN SOO-KWON (Daniel Dae Kim)

Last seen: Jin was standing on the deck of the freighter, pleading for the ascending helicopter to come back, just as the freighter exploded. With the chopper dangerously low on fuel, it didn't descend afterwards to look for survivors, leaving Jin's wife, Sun, hysterically screaming his name inside the helicopter, in terror...





CHARLOTTE LEWIS (Rebecca Mader)

Last seen: Charlotte shockingly told Faraday she didn't want to go to the freighter because she wanted to stay on the island and look for her birthplace. She gave Faraday a tender kiss on the cheek before he departed on the zodiac towards the freighter. Charlotte remained on the island when it moved...



MILES STRAUME (Ken Leung)

Last seen: Miles was firm in his decision to stay on the island and not return to the freighter. He also suggested he knew Charlotte had been on the island before...



DANIEL FARADAY (Jeremy Davies)

Last seen: Faraday was on the zodiac raft, taking more castaways to the freighter when the Kahana exploded. Being out on the ocean when the island disappeared, Faraday's current location and well-being remains a mystery...





ROSE NADLER (L. Scott Caldwell) & BERNARD NADLER (Sam Anderson)

Last seen: Rose and Bernard didn't go on any of the zodiac trips to the freighter, nor did they board the helicopter. So when the island moved, they were still on it, near the beach...

RICHARD ALPERT (Nestor Carbonell)

Last seen: Before Ben turned the ancient wheel and left the island, he told Locke that Richard would answer all of Locke's questions, and would be under Locke's command. After Locke left the Orchid, he was warmly greeted by Richard and some of the Others near their temporary camp. As Richard and Locke began talking, that sound and that light engulfed them, and the island disappeared... 🔥





[PART ONE OF AN EXCLUSIVE LOST SET REPORT]

TIME FOR SEASON FIVE

It's back. It took some time... but *Lost* is back... in time. Literally. Still feeling wide-eyed and slack-jawed after the incredible fifth season opener, *Because You Left*? Fear not. We were there when the cameras were rolling, and gleaned some shooting secrets and personal tales from the cast and crew...

curve at the top of the road, trucks and tents suddenly appear parked and staged along the rest of the path. This is base camp for *Lost*'s secret location shoot. More than 50 people from every department zip about prepping for the scenes being shot in the dense greenery nearby.

Not just any old Tuesday

The script pages for today say "EXT. JUNGLE" and they aren't kidding about getting that description right. Despite the presence of heavy equipment and lots of busy bodies, no movie magic is needed to set the scene. It's hot. We mean HOT... and then add a bunch of humidity on top of that. The island breeze is hanging out back by the cars and obviously wants no part of this jungle. Instead it's just bugs, mud from an earlier rain, and a lot of self-made sweat that's quickly trickling down *Lost Magazine's* brow. The crew members carry their own hand towels and water bottles; they know the jungle drill intimately and come prepared to spend 12 to 14 hours capturing the footage needed (about six scenes that add up to approximately 10 pages of script). But they also smile and joke around as they work. And oddly enough many of the women even sport sparkly tiaras on their heads. Our puzzled look elicits a quick explanation from the production assistant

guide – today is 'Tiara Tuesday.' The men who work in the *Lost* production crew started 'Aloha Shirt Fridays' years ago, and so the women decided to carve out their own special dress day using the fancy hair



"People are going to need to get hold of their seats because this season is just going to be an insane rollercoaster ride..."

– Rebecca Mader (Charlotte)

accessories. Thus, a tradition was born.

Meanwhile, at the end of the road lies an empty tent for the actors with some director chairs and then a modified field commissary next to it with fruit, power bars, and a large variety of cold drinks so no one

gets dehydrated on the job. Off to the right is a much narrower path that winds its way deeper into the green flora and fauna until another more solid, blue tent appears sheltering the video village. It protects episode Co-Executive Producer & Director Stephen Williams, Director of Photography (DP) John S. Bartley and Script Supervisor Diane Frauenholz from the direct elements as they monitor the set up of the scene.

About another 20 yards away, actors Josh Holloway (Sawyer), Jeremy Davies

(Faraday), Rebecca Mader (Charlotte), Ken Leung (Miles) and Elizabeth Mitchell (Juliet) line up for what looks to be a familiar 'walk and talk' with their characters through the forest.

Taking in the scene, most audience members would be pretty shocked to reconcile what, on screen, looks like a natural trek through the pristine jungle floor, is actually a place littered everywhere with equipment just out of camera sight. There are

lights on tree limbs, massive flood lights way out in the deep jungle used to give more definition and depth to the wide shots, and then long tracks of cable, wires, and gear needed to run all of the electricity for... everything.

And Hollywood isn't the only thing making magic out here in the wilds. DP Bartley nods out at the greenery and shares, "There used to be houses all around here. If you look under the leaves you can find old cars." The forest has swallowed up the last vestiges of those former homes, which means the crew has to make sure, on their initial set-up, that nothing left-over accidentally snags the actors as they walk the path, or it could mean an injury or costly delay to their already tight schedule.

With so much to consider and ignore, it's a wonder the actors can focus at all, but they do quite easily once Williams calls for "Action!" Led by Holloway, the group starts their hike down the path as Sawyer has a full-blown snit crashing through the trees. Anger is seething from his every pore, literally, as cranky Sawyer is also without his shirt today. Suddenly, the temperature has gone up yet again...

All hail the new flesh

Overhead, a plane can be heard quite clearly. No one on the production team seems very phased but, call us crazy, aside from the one that crashed, there aren't supposed to be any planes in this show. "Welcome to the jungle," Bartley smiles. Aircraft is one of the many real-world challenges for the crew, Bartley

explains. Looking up he says, "The sun's not usually too bad, but the planes will drive you crazy. The [Navy] guys do touch-and-go landings nearby and they have to do so many of them. Basically, once they're up, they have a full tank, so they have to keep going until they empty their tanks rather than dumping it at sea."

What that means is production will get a regular stream of air traffic in this location. They've made friends with the base so they can call and request some changes in their flight patterns, but it certainly doesn't assure silence. Bartley confirms that to get clean dialogue, the cast will most likely have to re-record their lines later in ADR [Additional

"It's fun, huh, in the humidity? I'm an outdoor kind of person, so adrenaline takes over. But it's hot!"

- Josh Holloway (Sawyer)

Dialogue Recording] sessions. He laughs and adds, "Sometimes we get a real big jet. Once we were by the ocean with Evangeline and Josh and a huge jet comes right in behind them. We were shooting out on a sandbar in about three feet of water and it looked pretty wild coming in for a landing."

Back in the scene, the actors line up again for another take and this time Sawyer has to stop and flip out on Faraday. Since the big white flash that Ben conjured up with his donkey wheel maneuver in the fourth season finale, the people left behind on the island are figuring out that all is not right. Time is wonky, jumping from night to day and in and out of years. An emotionally distraught (and Kate-grieving) Sawyer is at his wit's end ✈

MAKEUP EMILY

On location for the season five premiere shoot, we caught up with Makeup Supervisor **EMILY KATZ** who revealed her secrets to battling the Hawaiian humidity...

With such a large cast with different skin types, do you prefer to stick with the makeup brands each castmember prefers?

The show has a specific look that dictates the individual looks. I welcome input from the actors and I consider whether what they say will work for the show. But I try to stay within the look of the show, which when we are on the island is a zero makeup look. Yet, at the same time, the actors need to have something on. They need to look good without having 'anything' on at all. However, when we are doing the beauty makeup, we can have more of a conversation about their look.

Out here in the jungle with the humidity and the elements and all the different cast, do you ever feel overwhelmed?

No, I find it exciting and stimulating rather than overwhelming because when I am on a show with strictly a 'beauty' look, I get bored. I have a very active mind, and for me, *Lost* helps to keep me imaginative and interested. I'm always making sure the continuity matches. I love being able to take someone like Evangeline, Elizabeth, or Yunjia from really distressed on the island to a really beautiful refreshed look off the island.

How difficult is it to maintain all the individual looks on location and, then from shoot day to shoot day?

[Makeup Department Head] Steve LaPorte, who does so much work with the makeup, is very good at helping us maintain the continuity. Steve's got a huge knowledge of the history of the show and then we all keep records and photographs and just pay attention. I'm also pretty good with the women and what their looks are.

On a typical location shoot day, how many makeup staff do you need?

Today we have three makeup people: Steve LaPorte, myself and Chantal Boom'la, who works with us regularly. Sometimes we have a couple of additional people, especially if we are doing double units. Usually we get by with two, three or four people. In Hollywood, they balk at using that few people for a cast of this size [laughs]





with it all and he demands Faraday explain what's going on. Holloway unloads his rant with venom and an observing Williams tells the actor to "take it back a little." Josh smiles and sets up to do it again.

The next take is perfect, but they run through it again after a root snags Holloway's foot. It's then that another show secret is revealed: while Sawyer looks barefoot in the scene, he's actually wearing

some goofy, flesh-colored, four-toed slippers. Later on, Costumer Lizabeth Maggini-Mackay shares that the shoes

Chatting about the scene at hand, Holloway says he's grateful to already have a scene that shows how distraught he is about "losing" Kate and his friends to the explosion. "That's a beat I was happy to see," he says, earnestly. "I do understand this situation and he's barking all the time and is really

"The sun's not usually too bad, but the planes will drive you crazy..."
- John S. Bartley (Director of Photography)

"protect his feet because this area is very bacteria rich and there's broken glass because there used to be houses here."

As Holloway repositions his shoes, Script Supervisor Diane Frauenholz jokes, "How many toes does the statue have? How many toes does Josh's shoe have now?" She lights up with a laugh to Williams, "I think the mystery is solved!"

After a few more takes, the crew goes into turnaround to adjust for a different camera shot and Holloway sees a rather soggy *Lost Magazine* and quips with a sparkle in his eye, "It's fun, huh, in the humidity?" We tell him we have a new appreciation for their ungodly work environment and he shrugs taking it in stride, "I don't know. I'm an outdoor kind of person, so adrenaline just kind of takes over. But it's hot."

frustrated. It's typical Sawyer stuff, but it was nice to see the beat of the emotional fallout of what happened. I was pleased to see that because then it balances all the barking," he laughs knowingly.

Called back to the scene, Williams looks at the jungle in his monitor and doesn't like the dried out look so he asks the crew to wet down the foliage with hoses. They comply with some portable sprayers and then the scene is ready to go. Back by the tent, Makeup Supervisor Emily Katz looks at the monitors gauging the sweat on her actors and how they look under the heat. She explains, "One of the biggest challenges I have with the women is to keep them looking flawless and beautiful when they are melting in the jungle or melting on the beach. The sun is beating down or they are sweating; something is always going on." Sharing some trade secrets, she says, "The





biggest thing is using blot papers because they mitigate the heavy sweaty, oily thing that can happen and then not using powder. I like to keep all of the actors as unmade-up as possible so they always look luminous and beautiful. It's always a challenge to do it so that they look perfectly natural. On top of that, we use a variety of products that are more outside the usual beauty arsenal of powders and shadows that don't hold up in the jungle. I've even started to use that process in the beauty makeup we do "off island" as well, because it leaves a beautiful clean complexion. It doesn't look so heavy. I also use every single product I can that is resilient."

Islanders united

The scene goes smoothly with a nicely pissed Sawyer and Jeremy landing a clear read of his complicated

science speech. Williams closes the take with an enthusiastic "Bueno!" and everyone preps for the next phase of the traveling conversation.

We meander back to the actor's tent, where Mader is looking fresh and enthusiastic. She talks about her summer vacation and then conversation turns to the fresh batch of insanity they are tackling in the first script. "It's just bananas this year, isn't it?" she chuckles with glee. "Absolutely bananas! I just got the script a few days ago. I've just started back today and have been working on this episode for three hours, so I don't know how it's all going to play out. But I think it's a great way to start off the season. It's like a skipping record, jumping forward and back so it's all over different time periods! The best thing about it is that the show started off with flashbacks and then they introduced flash-forwards, and now it's just flash-madness!" she laughs. "People are going to need to get hold of their seats because this season is just going to be an insane rollercoaster ride." ➔



✈ And she agrees that the time-jumping means all kinds of challenges for the actors, too, in keeping it all clear in their heads. "The only thing is, with an island, not that much is different," she explains. "If we were on the mainland, in a city, you could really show the differences with people in bad 1980s hairdos, and then if we were in the 1970s there would be flairs. It's harder to tell when it's just greenery when we are really skipping around to, so it's going to be a really mind-spinning episode for a lot of people. But I think the fact that we are all constant and moving together will make it a lot easier. Not much is changing, just things on the beach."

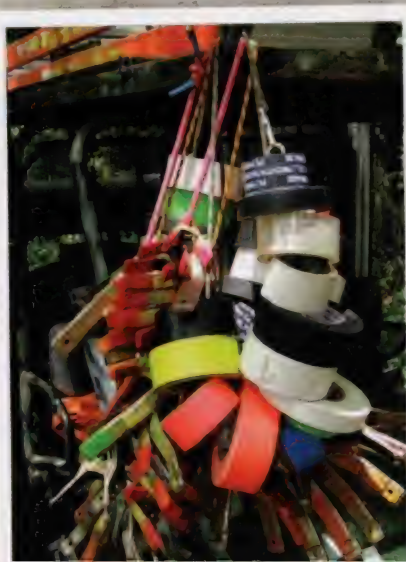
Particularly with the scenes today, Charlotte gets more opportunity to show her connection with Faraday as she defends him against some of Sawyer's more pointed outbursts. Mader lights up with excitement and says, "Really, my moments with Faraday are my moments to show another side of Charlotte. Those moments are quite important because if I didn't have them, I'd just be walking around in a bad mood the entire time, you know what I mean?" she smirks. "She can be queen of the sourpuss face, so I'm grateful that those moments are in there."

The next two hours are spent shooting the same stomp in the woods from several different angles: wide shots, close-ups on Sawyer and Faraday, then reaction shots from Elizabeth, Rebecca and Ken. It's all about coverage and Williams makes sure the forest and the actors all remain fresh, take after take. In the mid-afternoon, lunch is called and everyone makes their way back down the main path to the parking and trailer area. Lunch is set up on picnic tables where clusters of happy cast and

crew sit down to natter and wind down for a bit.

Mitchell invites us into her trailer for a chat, where she's all smiles saying hello to passing crew. "There are so many people I haven't seen because this is my first day back," she explains. The actress looks well-rested and tanned, which she laughs and shares is a makeup fake. "I use oceans of sunscreen. *Oceans!* 70 SPF and 60 SPF. This [tan] is all so fake, it's funny!"

Settling onto her couch, she talks about this season's premiere episode and looks cheerfully bewildered by the amazing changes to the island they have to play. "I'm happy with this direction," she admits with enthusiasm. "I did wonder if [the writers] would go into the future and if we were going to be wearing overcoats," she jokes. "The fact that the island is shifting through time makes perfect sense and it's kind of great too. I keep wondering..." she ponders out loud about ramifications of the new time-jumping, "I know you can't change the past, but can you still interact with those people if they don't know you are from the future?"





is saying they were all on the chopper and that's the first time she hears that. She says, 'They have to be fine.' I think Juliet is so destroyed by the idea that Sun might have been blown up as she put her on the boat. It's overwhelming to her."

Mitchell continues, "I think all of that is very interesting. I think it's a nice arc to see them walking with [the grief]. I said to my husband, 'If someone told me that you went down in an airplane, I wouldn't sit there and cry. I would get in the car and drive to wherever they said you were and I would think, for sure, there was something they didn't know. Even if a million people told me, I would be like that.' He said that was the right reaction. It's like you know; but you can't know. I don't like the idea of her just consoling Sawyer. She's so self-motivated," she smirks.

"To me, it's all just fascinating because Juliet wants to break down but the only

me that she was like that with Sawyer. I've always thought they would be a good pair – you would want them to watch your back if they were on your side."

The new dynamic of the island also puts Juliet in a potential position of leadership. With de facto 'leaders' Jack, Kate and Ben gone, the ever-watchful Juliet is now faced with a choice to step up. But Mitchell explains that's not her character's style. "She said a long time ago to Jack that 'I'm really good at taking direction.' I really feel that she is and she needs to have someone be that person." Mitchell says today's scenes set up Juliet's position in helping Sawyer to fill that needed role in the group. "She makes all kinds of asides to him in the next episode like, 'That wasn't very smart,'" the actress chuckles. "I don't think she wants to [lead] because otherwise she would do it. I just don't think being the leader is her thing.

"I think Juliet is so destroyed by the idea that Sun might have been blown up as she put her on the boat. It's overwhelming to her..."

– Elizabeth Mitchell (Juliet)

That is cool! You can't influence them, but it's interesting. I mean, what is a paradox and how do you avoid it? What are the rules? Juliet, as a scientist, would know some of the rules, but she is so far away from that sort of thinking and is so about the body and how it works, but I'm sure it's something she has thought about. I love the way her mind works and I'm sure she can get her head around it. But I think for everyone else it's kind of like, 'What?!' But Faraday explains it well." She grins with an aside, "He's so cute."

The trek in the woods also gives Juliet the opportunity to lend a shoulder to Sawyer, who is having a bad time with all the forced change and loss. "It's funny for me to be backing up Sawyer on this," the actress shares. Having this odd couple in sync with their grief is a rare opportunity for the characters, she explains, "Juliet was stone-cold drunk at the end of season four, and so she's going, 'What?' Sawyer




person she has shown any weakness to is Jack," Mitchell continues. "She never shows anything to anybody. She is stone cold. The fact that she actually went up to Sawyer – she's trying to keep him strong. She's trying to keep him away from everyone so he can go back to being strong again. It's great. It's interesting to

I think she's just like, 'I just want to get off the island, dude.'"

Lost is back with a vengeance

In just a few hours, the season premiere of *Lost* has already blown *Lost Magazine's* mind and it's technically only been 10 pages of a script five times that long! As the light begins to fade, it's time for us to digest all that the island has thrown our way – both physically and mentally.

The cast and crew go on with their heavy labor, as they'll be shooting well into the night. Crew members thank us for visiting as we depart, and warn of death should we spoil before this episode airs. All that's left for *Lost Magazine* to do is take a long, cool shower. Now, if we could just find our way out of this jungle... 

BY THE FIRE



THE WAR WITHIN

From struggling to believe that the island really did disappear before his very eyes, to battling his personal inner demons, Jack Shephard has never had an easy life on *Lost*. As season five comes into view, **MATTHEW FOX** talks exclusively about his character's fascinating journey, and the poignant place it has brought him to – standing over the coffin of John Locke and about to team up with the unpredictable Benjamin Linus...

Words: Tara Bennett

In some ways, it seems like a lifetime since *Lost* opened on a close-up of Dr. Jack Shephard's shocked and dilated green eye. Waking up like that after surviving the plane crash of Oceanic Flight 815 would easily earn the distinction of "worst moment of my life" for many, but not if you're Jack. That fateful day would serve as the audience's first introduction to the good doctor, and while he initially seemed to be quite brave and selfless, assisting the survivors on the beach, it wasn't long before Jack's vastly complicated nature came to light. In five seasons and 108 days on the island, audiences have since borne witness to his triumphant successes and utter failures in both his

past, the present and – during season four – even his future...

While everyone has their demons, Jack has spent his life running from the specter of failure, afraid of not living up to the expectations of his brilliant father, Dr. Christian Shephard. Pushing himself to be the hero, Jack even went so far as to follow his father's career path; becoming a surgeon to save lives. A gifted healer, Jack's profession, on one hand, brought a semblance of control into his life, but on the other, it managed to trigger the more obsessive depths of his nature. His surgical prowess may have earned him professional respect, accolades and confidence in his abilities, but it has never allowed Jack to find peace and shake off the burdens of making things right at any cost. In his past, his obsessive ways cost him his first marriage to Sarah. On the island, it drove a wedge between himself and →

BY THE FIRE

→ his spiritual opposite, John Locke. After being rescued, Jack's guilt over leaving the others behind manifest in his excessive drinking, which cost him his job and eventually the love of fellow survivor Kate Austen.

Now with the fifth season of *Lost* ready to unfold, Jack is at a crossroads again. Having hit his lowest low at the end of the fourth season, Ben has offered Jack redemption with one simple task – collect the rest of the Oceanic Six and go back to island to make everything right again. For Jack, there's no more potent a catalyst for action, yet it's a feat easier said than done. But for actor Matthew Fox, that moment represents to him Jack's true turning point. "The last couple moments [of *There's No Place Like Home*] with Jack turning to Ben and saying essentially, 'I'm yours, what do we have to do?' psychologically, that should be the total marking point for my character in the entire six years," Fox explains to *Lost Magazine*. "It should be a turn. Is it going to happen immediately? No. Will he have setbacks? I'd say probably yes, but this will be the beginning towards him redeeming himself."

And redemption is the brass ring everyone hopes is waiting for Jack Shephard, but Fox says it's been a long road nurturing his character along his very rocky journey. "Season four, I would say, was one of the harder seasons," the actor confesses. "Particularly the last batch of episodes – they were grueling. Playing all the scenes



"I'm curious to see what the specific power this place holds is, and what people want it for."

leading up to the moment over [Locke's] coffin with Michael Emerson (Ben) was tough. It was even to the point where I thought, 'I really, *really* hope this is the last time that I have to come [to this emotional place] so that I can start moving Jack past that turn that he is going to make shortly after that.'

For three seasons, Fox, along with the rest of the cast, learned to play their characters in the moment, working from script to script to chart the motivations and arc of their individual stories. Executive Producers Damon Lindelof and Carlton Cuse kept all of the actors in the dark about their characters'

eventual outcomes, for as long as they could, to protect the integrity of the story and the performances. But the huge, game-changing moment at the end of season three's finale *Through the Looking Glass*, became a watershed moment for Fox and his leading lady,

Evangeline Lilly. It finally shed a more definitive light on Jack and Kate's futures. With the revelation that the pair got off the island and back to the mainland, both Fox and Lilly earned the rare opportunity to glean secrets from the producers, so they could play to the changes to come.

"It was really crucial," Fox says about getting to know more about Jack's destiny for season four. "Damon and I spent a lot of time talking about the image of Jack on the island, going, 'I've finally succeeded and rescued everyone,' juxtaposed against the image of him in the future, desperate, drunk and loaded, yelling to Kate that they have to go back. Filling in those two points in time and understanding how he got between those two points was crucial for me. It was a point in which, aside from just our normal conversations talking about the character and the story, Damon knew and I knew that we had to have a pretty good, long conversation on how that was going to go." Using that knowledge, Fox says in his mind he was able to establish how to credibly craft Jack's fall from grace throughout the fourth season.

FILMING FOX

Back on the mainland in movie-world, **MATTHEW FOX** has been very busy during *Lost*'s summer breaks. Check him out in the following films...

- SPEED RAGER (2008) – Racer X
- VANTAGE POINT (2008) – Kent Taylor
- WE ARE MARSHALL (2008) – Red Dawson
- SMOKIN' ACES (2006) – Bill
- A TOKEN FOR YOUR
- THOUGHTS (2003 short film) – Rock star



“I was looking forward to where [Jack] is now [psychologically], jumping off that cliff and feeling the free fall of not knowing.”

Another important catalyst for Fox in working through Jack's arc was the announcement by ABC, Damon, and Carlton of *Lost*'s end date. The frustration of not knowing how long Jack's journey would simmer was immediately abated with the news. While it didn't change the day-to-day production on the show, Fox says it did give everyone a renewed sense of focus. “I think it all comes down to Damon knowing that it needed to end, because in his and Carlton's heads, they know what the story is and they figured out how many more episodes were needed to tell that story. They went to the network and campaigned really hard, and put a lot on the line, to make sure that they weren't going to be asked to make more

episodes than what the story dictated they needed. For us in Hawaii, the people working on the show there – crew, actors, directors – I think that, psychologically, it was nice to know that going into season four.”

With only 34 hours of story left to tell, the pieces of the *Lost* puzzle are snapping together with more definition now. Standing at the precipice of season five, Fox is able to be more reflective about what's come before. But when asked about his favorite overall storylines, he says he has a hard time seeing the story in pieces. “I really think of *Lost* as one big, gigantic storyline. I really dig it and I'm a fan of the show. Like the audience, I can't wait to see where it's going to go and what that next script is going to bring.”

And yes, even Fox admits that he is just as curious to know all the secrets that Damon and Carlton have not shared with him about the overall resolution to the series. “Obviously, I'm really curious to see what the specific power that this place holds is, and what it is that people want it for. I think that is obviously going to be a major revelation,” he confesses.

He's also excited to see Jack's turn from “a man of science” more towards Locke's perspective as “a man of faith.” With Jack spending years denying anything that can't be explained away with facts, the island has finally broken his stalwart world-view. For Fox, it's a shift that can't come soon enough. “I've been looking forward to that for some time, because it's been increasingly more difficult for me to rationalize that Jack, after everything he's seen with his own two eyes and what he's been through, could still actually create a bubble of denial; that he is still sticking to this concept of logic, reason and reality that he is defining for himself. It became more and more difficult, which would be his actual experience,” the actor explains. “But I was looking forward to where he is now, sort of jumping off that cliff a bit and feeling the free fall of not knowing. And also the idea that Jack doesn't control it all and there is something bigger than him that he has to follow.”

As the story pushes towards Jack's eventual moment of truth, it begs one more question of Fox – will Jack end up being a tragic hero or a hero who will be redeemed? The actor ponders the query for a few beats and then answers thoughtfully, “I think he is both.” 🔥



Voices from the fuselage



THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

The Holiday Season may be well and truly behind us, but we all know that a new year brings with it a new season of *Lost*, and that is the best gift of all! With only seasons five and six left, there's no doubt each episode will be packing a punch – and you've been emailing in with your *Lost* hopes and dreams for 2009...

Compiled by Sarah Herman

Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please.
We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

CINEMATIC GOLD

It feels like an age since I watched the freighter blow up and Sun scream at the top of her lungs from the helicopter. Season four certainly took *Lost* to a whole new level – and that's without even mentioning the island moving, Locke dying and the flash-forward bonanza! It really was spectacular. How on Earth will the writers and directors top that? Season five is going to have to pull out all the stops to keep up the fast-paced masterpiece of *There's No Place Like Home*, which felt more like a film than a TV two-parter. I really hope there's more explosions, frantic running through the jungle scenes, passionate kisses, and crazy revelations than ever before. I want to wish the cast and crew good luck as they start the long journey towards the end of *Lost*. Let's hope the next two years go really slowly!

Katy Spalling, Southampton, UK

We couldn't agree more Katy – *Lost* continues to raise the bar for television dramas across the board. We're so pleased season five is finally here!

BEN IS BAD

I hope I'm not the only *Lost* fan out there who still can't stand Benjamin Linus. Since he lost his daughter and banished himself from the island by moving it, lots of my friends have taken pity on him, and I can't see why! Ben has caused nothing but problems for Jack, Kate, and Locke since he showed up and continues to be deceptive and untrustworthy, especially with the way he's treated Sayid. If he has so much inside information, why doesn't he share it with the other islanders so they can fully understand the island and its properties? I think I might even prefer Charles Widmore over Ben! Am I the only one who thinks this?!

James Calvell, UK

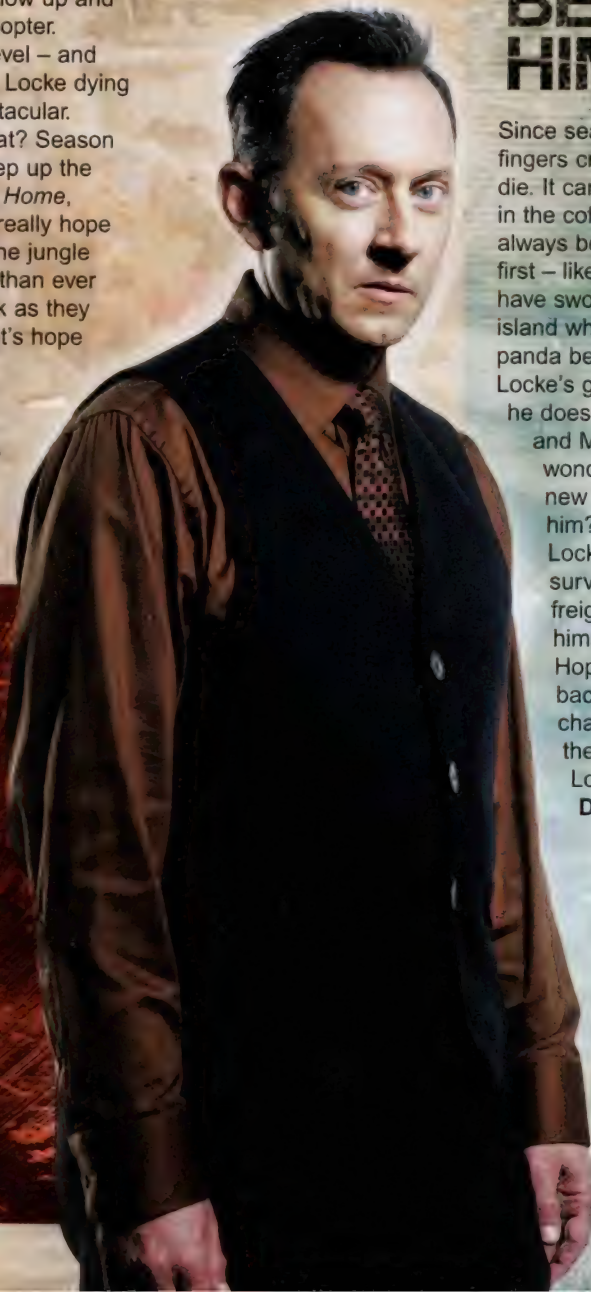
Write in and let us know what you all think: is Ben bad to the bone or set to be a savior of the islanders?

DEATH BECOMES HIM?

Since season four ended I've had my fingers crossed that Locke didn't really die. It can't have really been his body in the coffin, can it? With *Lost* you can't always believe everything you see, at first – like in *Ji Yeon* when you could have sworn Jin had made it off the island when he was picking up that panda bear – so I'm still hopeful Locke's going to make it. If, God forbid, he does go the way of Boone, Charlie and Mr. Eko then I can't help but wonder how it happens. Do his new followers, the Others, turn on him? Will there be a war between Locke's Others and the Oceanic survivors who didn't make it to the freighter? Or does he actually kill himself? I can't bear the waiting! Hopefully, the Oceanic Six going back to the island, if they do, will change the course of events on the island. Please don't let Locke die!

Donna Layton, MD

Well, Donna, the new season is here – so let's all watch the next chapter of Locke unravel...



BEARD'S DELIGHT

I just had to write in to *Lost Magazine* to tell you how much I'm looking forward to season five! It's going to be amazing! I have to be one of the biggest *Lost* nuts out there... I try not to theorize too much about what's going to happen, because I certainly couldn't come up with anything half as good as what the writers are sure to throw at us, but there are so many questions I want answered! I hope that Kate goes back to the island – if Claire had cared enough about Aaron to look after him, rather than running off to Jacob's cabin, then she would still have him safe on the island. I think Kate needs to go back to be with Sawyer, or at least to have some closure on that. I hope Hurley can find his sense of humor again, and am I the only one who thinks Jack looks great with a beard? Keep the beard!
Julie Hume, Sydney, Australia

Interesting sign-off there, Julie! What do you all think of the various looks the characters have had? Email your views in...

THE BEGINNING OF THE END

Don't go, *Lost*! I think I might be one of the only *Lost* fans who doesn't want season five to start! Don't get me wrong, it's not because I'm not super-excited about seeing what happened to the islanders who got left behind, whether the Oceanic Six go back, and whether Jack and Kate can ever reconcile their differences... I just don't want the show to end. Now the series is about to kick off, I know that the remaining episodes are going to fly by, and soon we'll be left with no more Hurley, Juliet and all the great characters and storylines. The DVDs provide me with some solace, but I would be lying if I said I wasn't a little sad that season six will be the last!
Susan C., via email

We know what you mean, Susan. It's bittersweet, but let's embrace these last 34 episodes and spread the word to the world about how incredible *Lost* is!

MORE FREIGHTER FOLK

Season five won't make me happy unless it shows us more of the freighter characters. They were a great introduction to the cast last year and shook things up. I was gutted when season four ended and the freighter was blown to bits! I hope that Daniel's zodiac boat survived the explosion debris and makes it back to the island. There's still so much to learn about Charlotte and Miles as well – I'm sure they're going to feature heavily in the next season and add to the show's mythology with their own intriguing back-stories. And what about the awesome Frank Lapidus? Did he just forget everything he'd seen and sail off into the sunset with Desmond and Penny? Some of the freighter folk may be gone, but they're not forgotten!
Rob Trent, Denver, CO

We love the freighter gang, too – hence our *They Came From the Freighter* zone. Check out our exclusive chat with the ever-lovely Rebecca Mader (Charlotte) on page 62...



ABC.COM TRANSMISSIONS

Here are some examples of the comments *Lost* fans have been leaving on the *Lost Magazine* Blog recently...

"Cheers Paul... is it January yet!"

BOBBAAAY

(Yes - thankfully! Hoorah for season five! - Ed)

"Wow, I love this show. I am a relative newcomer. I saw my first episode about 2.5 months ago and I am hooked."
Robert the PC Fixer

"Thank you very much for the 2008 Yearbook! I have to tell you, I'm taking all the interviews for granted by now! My favorite features were Mario Perez' photos of The Orchid, your report on the filming of the Sun/Widmore scene in London and all the wonderful script excerpts! By the way, I was glad to read something by Ned Hartley again (we miss him at the *Lost: The Official Magazine* sub-forum at The Fuselage!). His article on 'The Other Passengers of Flight 815' was very good!"
Mick

(The legend that is Ned Hartley misses doing The Fuselage stuff too, but he's a hotshot comic editor these days so is always uber-busy. However, I promise to bring you more fantastic Ned articles in the coming issues because, well, Ned rules! - Ed)

Head to the *Lost Magazine* section at:
<http://blogs.abc.com/newtransmissions> for more info, updates, answers, and to join in...

GET LOST



FIGURING OUT LOST

In late November last year, Medicom Toy Japan and Diamond Comic Distributors united with Los Angeles' Meltdown Comics to host the world premiere and signing event of the **LOST BE@RBRICK** and **KUBRICK COLLECTIONS**. *Lost Magazine* was there to report on the all-star goings-ons, which included signings from *Lost* Co-Creators/Executive Producers **J.J. ABRAMS** and **DAMON LINDELOF**.

Words: Paul Terry



Meltdown

Comics is the largest comic book shop on the West Coast, located in the heart of Hollywood on Sunset Blvd. Opening in 1993, it has since become one of the most respected comic book stores in the world. With a sophisticated approach to merchandise and operations – and a reputation for hosting successful events in their Melt Gallery – Meltdown is a must-see pop culture destination in Los Angeles, and the perfect venue to launch the *Lost* Kubricks and Be@rbricks.

For the less-enlightened in cult collectable culture, the Kubrick is considered one of the best examples of the minimalist action figure. With the addition of plastic parts to its 2.4" and nine-part jointed body, it can be altered for virtually any production's characters. The first run of *Lost* Kubricks include (see left): Locke (with a knife), Jack (with a pistol), Kate (with handcuffs), Sawyer (with a book), Sayid (with a walkie-talkie), Charlie (with his guitar) and Hurley (with a CD player). But that's not the end of the story – extremely rare 'chase' figures are Desmond and Ben (with his cane).

But what about the bears? The Be@rbrick is basically an articulated 3D canvas. With its rule of "no decoration except paint on the surface," thousands of designs by top-class artists have been released so far since 2001.

At the launch event, a limited edition (only three made in the world) 1000 per cent enlarged Be@rbrick – which includes signatures from the cast and producers of the show – was displayed. This was auctioned off with all proceeds going to the Children's Defense Fund.

If you were there for the launch, you'll know that *Lost* Executive Producers Damon Lindelof, Carlton Cuse, Edward Kitsis, Adam Horowitz, Jack Bender, Bryan Burk, J.J. Abrams were there, as were Co-Executive Producers Jean Higgins, Stephen Williams, Elizabeth Sarnoff, Supervising Producer Paul Zbysewski, Producers Ra'uf Glasgow and Pat Churchill, Co-Producers Samantha Thomas, Gregg Nations, Brian K. Vaughan, Melinda Hsu Taylor, Richard Schroer, plus, Associate Producers Amanda Lencioni, Jim Triplett and Noreen O'Toole.

If you weren't there, fear not – we've compiled this tour of the event to show you all the Dharma goodness on offer... ➔

For more info, go to: www.meltcomics.com or Meltdown Comics & Collectibles, 7522 Sunset Blvd, Los Angeles, CA 90046.





1.



2.

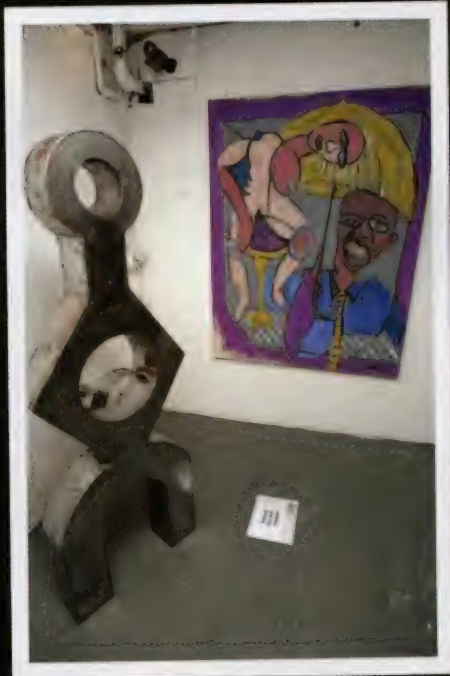
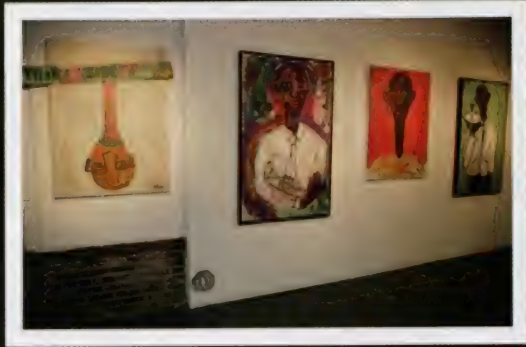


4.

- ✈ 1. J.J. Abrams signs for a lucky *Lost* fan...
- 2. The fans get ready to storm Meltdown Comics...
- 3. (Left to right:) Executive Producers Damon Lindelof, Carlton Cuse and Adam Horowitz at the signing desk...
- 4. Carlton Cuse enjoying the launch...

ARTISTIC FLAIR

Lost Executive Producer, Director and artist extraordinaire JACK BENDER was kind enough to set up a special display area of his striking canvas and sculpture work at the launch...





5.



6.



8.



7.

- 5. J.J. Abrams adds his signature to one of the Be@rbricks...
- 6. Writer Melinda Hsu Taylor greets one of the fans...
- 7. Actual Dharma jumpsuits were on display...
- 8. More Dharma-themed items created for the Kubrick event...
- 9. Executive Producer Eddy Kitsis meets a fan, next to Producers Brian K. Vaughan and Elizabeth Sarnoff...
- 10. Meltdown Comics' very own Dharma logo...
- 11. A special Be@rbrick Dharma spray-painted tag...
- 12. Team *Lost* continue to meet and greet fans long into the night...



9.



10.



11.



12.

Lost has a penchant for time travel, so let's start by flashing back to the very end of season four. How did you find shooting the two-hour season four finale, what with all those intricate plotlines for your character?

Terry O'Quinn: I thought it was brilliant. You know what it made me think? *Lost* should be shown every two weeks for two hours. It's like a film. This show is so cinematic. I'm a fan – and that hour goes by too fast. I find myself watching it, and in the middle of it wondering, "How much time is left?" and I look at the clock, and I want more. So the two hours was nice. That's my recommendation. I haven't made it to anybody but you *[smiles]*.

Well, we'll pass it on! How did your family and friends react to the sight of the island disappearing?

It was the same as the average fan's – my brothers called and I said, "I don't know where the island went," and he said, "Or when it went... it might've gone to some place in time as opposed to some place

in geography. Maybe it's only a second ahead of us." That's his theory – I have no theories.

Last season's finale was the flash-forward reveal – which only really involved Jack and Kate – but this time around, we had Locke... in a coffin! Were there any discussions between the producers and yourself building up for that scene?

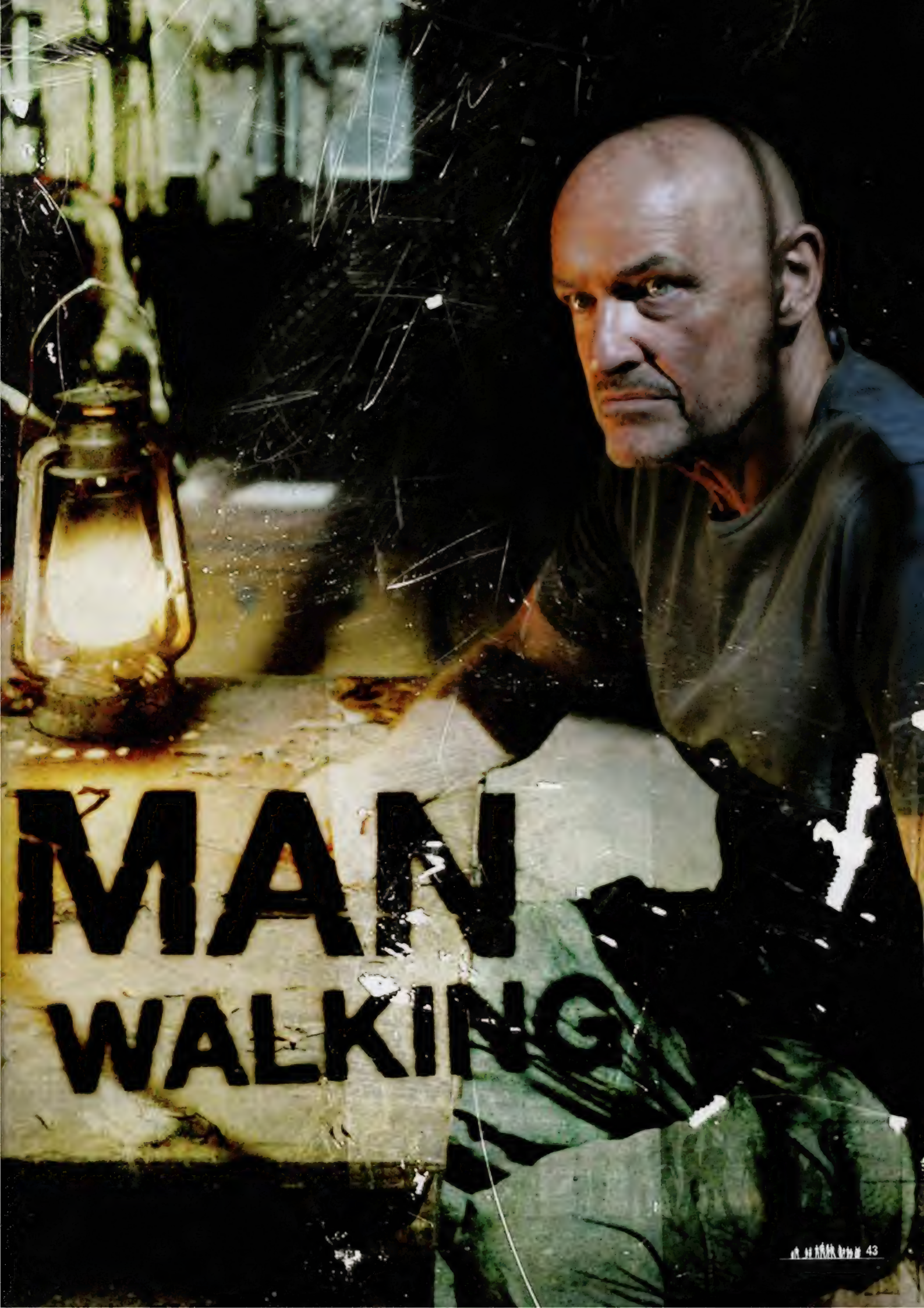
There was no discussion *[smiles]*. They called me a few days before we shot that. We all knew *someone* was in the coffin. They said, "Well, it's you. But we're gonna shoot other people, too, to throw people off, in case the crew sees. So we shot Sawyer in the coffin – one take. We shot Desmond in the coffin – one take. And we shot Locke in the coffin – 10 times *[laughs]*. But they said, "Don't worry – you'll be back."

It's a strange paradox in a way for Locke to appear dead in the future, →

DEAD

On any other show, having your character wind up inside a coffin would mark the end of your time in the story. But this is *Lost*. And this isn't just any character. On the island storyline, John Locke has just met up with the Others – after Ben moved the island – while the flash-forward plot revealed Locke's body in a coffin. As season five begins, and Locke's death and island life are cloaked in mystery, **TERRY O'QUINN** explains why he has faith in *Lost*'s future...

Words: Paul Terry



**MAN
WALKING**

✈ while back on the island story, he's just become somewhat of a leader. How do you feel about that?

I don't know about 'leader'... I've never seen Locke as a leader. I don't think it's a mantle he would wear comfortably. I'm a little afraid – I think he's one of the people that if you give him power, he may well abuse it. So, we'll see what happens. He has to blindly walk into these situations. He wants the answer, and the only course to the answer is through Ben or the Others, and he simply has to jump and see where it takes him. So he wears his heart on his sleeve, but we'll see how it turns out.

We had two really strong arcs driving season four – we had the island mythology ramping up and we had the Oceanic Six flash-forwards. As a fan watching, what did you think of the Oceanic Six story?

I guess I was surprised it finally happened. I was amazed that there's two seasons left, and they're off the island. And I think they're off the island *now*. There was some confusion, and my wife said, "So... where are the Oceanic Six... *now*? Is the island moved... *now*?" And I said, "I think the island is moved... *now*. And I think the Oceanic Six are back in civilization... *now*." So how it carries forward I don't know, but it was kind of shocking to see that actually happen: they're off!





Coming back to the island, how did you find working with the new actors in season four, especially the freighter foursome?

I loved it. The new actors are great. I haven't gotten to work with them much – I hope I get to work with them more in the future. I assume I will. But you never know with this show: I've worked with Yunjin Kim once – one scene in four years. And I had one line with Daniel Dae Kim: I cut off his handcuffs and said, "You're a free man," and that was our experience acting together. So I don't know who I'll get to work with, or when I'll get to work with them, but that's one of the wonderful things about the show – it's always a surprise [smiles].

How did shooting season four feel, compared to the previous three years? I think there was a lot of substance to it.

"I've never seen Locke as a leader... I think he's one of the people that if you give him power, he may well abuse it..."

The story was starting to move – it was starting to roll downhill. And I think that's what's going to happen. I trust that the next two seasons, the final two seasons, will be the same, and more so. I hope so.

How do you think Locke will react to meeting Richard Alpert and replacing Ben in some fashion?

Well, we did see Locke at the beginning, right before the island moved and Ben was pushing the big wheel, Locke was sitting there

talking to Alpert and seemed comfortable among the Others, but I don't know how he'll respond. It's hard to imagine Locke getting to a point where he knows what Ben knows. But I don't think he will act that way. Locke said to Ben, "I'm not you," and he said, "You certainly aren't," and I'm not sure Locke being put in that position will have the same affect on him that it had on Ben.

Is there a character on the show during season four who you were particularly intrigued by?

A lot of it's about who's got a strong arc, and who's doing a lot of good acting. They're all good actors, so it depends on who's working the most. I think Michael Emerson was really strong in season four and Henry Ian Cusick – the stuff that he had was brilliant. They got to show they're stuff, and I'm glad – I think it's time. I hope they get to do more.

Season five – all bets are off. Any final thoughts now that the countdown to the series finale has begun?

Well, I don't have any likes or guesses. All I want is to have a lot to do. You know, the more we see of John Locke the happier I'll be because I love to work, and I love to work with these people, and I love doing this role, and I hope the audience will think it's strong, that's all I wish [smiles].

MONSTERS AND MYTHOLOGY

TERRY O'QUINN explains why he is a fan of *Lost's* paranormal edge, from the smoke monster to Jacob's cabin...

"I am [a fan], because I trust in the end that it will all be sufficiently explained. And it doesn't need to be scientifically explained. I mean, some of it does, like how you move the island – I think you have to be able to explain that. But as far as, 'What is the smoke monster?' and 'Who are the Others?' I'm happy with the mythology, as long as the story is told. Just make sure we get the whole story – and I believe we will."



ECHOES OF A CRASH SITE



Cast and crew prepare for the touching prayer sequence from *The 23rd Psalm*...

Beyond the Hatch means doing just that: delving way beyond the surface of *Lost* and exposing the secrets behind its production. The Pearl hatch area has become infamous for many reasons, including for being the crash site for the drug plane that Mr. Eko's brother, Yemi, died in. With revealing behind-the-scenes photography from **MARIO PEREZ**, and a stunning shot of the filming location by **GORDON HOLMES**, we revisit this poignant, spiritual, and troubled location...



A gruesome reality: the special effects team deliver a frighteningly realistic corpse to represent Yemi, Eko's brother...



Burn the past away: Dominic Monaghan (Charlie) and Adewale Akinnuoye-Agbaje (Mr. Eko) prepare for filming...

THE OTHERS



CONSTRUCTING THE MAGIC



Lost's incredible production design falls under the aegis of industry expert **JONATHAN CARLSON**. During one of his well-earned breaks overseeing season five's ever-changing look, *Lost Magazine* got a glimpse of just how he conjures up his visual magic...

Words: Tara Bennett

Of the many things that audiences still marvel about *Lost*, one is the stunning caliber of production design that goes into each and every episode of the show. From day one, *Lost* has always looked like a big budget film that instead found itself on the small screen. And maintaining that theatrical look has remained the visual signature of the series through every season. From the mysterious Dharma hatches to the exotic locales of Tunisia and Iraq, the intricate and realistic sets continue to surpass audience expectations week after week.

Over its five years on air, *Lost* has earned a respected position in the television field as a beacon of excellence for its production values, earning three Art Directors Guild nominations for Excellence in Production Design. Industry design veterans like Zack Grobler, Carlos Barbosa, and James William Newport have all had extended tenures on *Lost*, and their amazing talents helped establish and deepen the show's unique visual canvas. In the middle of season four

Jonathan Carlson signed on as *Lost's* new production designer where he now continues to guide the art department through the myriad challenges facing them in every single script. In his 15-year career, Carlson has worked internationally designing for film and television projects like *Profiler*, *Highlander: Endgame*, *Bring it On Again*, and *Stomp the Yard*.

But on this sunny August day in his *Lost* bungalow office in Hawaii, Carlson is rather stationary working out the designs for the next season five episode on his computer. Surrounded by colorful set designs pinned to cork boards and various open spaces on his walls, Carlson welcomes *Lost Magazine* to sit down and talk about his department's work and then to peruse some of their rarely seen behind-the-scenes artistry...

You jumped into the *Lost* fray right after the WGA strike last year. Was it hard acclimatizing to the series so quickly?

Jonathan Carlson: It was a big challenge to jump in and get a feel for the look and the vibe of the whole show. In episode nine we did a lot →

THE OTHERS

✈ of amazing work, and then into 10 – which segued right into the big three-part finale. It was pretty much a whirlwind ride of a lot of sets. There was the new Orchid lab – on top of the earth and down below. But we just did our jobs, basically, designing and creating and working with everyone.

The turnaround time for production of sets for a television show is very short, sometimes just two weeks or even hours for a last-minute set. Do you work well under those demands?

With time crunches, we can't always order something from the prop house. I have a Spanish-style computer monitor that I just found for the next episode, but it doesn't really help us because it's for a character that is more over-the-top. This screen [pointing to his computer monitor] would actually be too nice. It needs to be more leopard skin and in your face. It's the kind of challenge we get all the time. We're always just designing and building and decorating as fast as we can.

You are adjusting your own personal design style to a very established show that has a signature look. What have you found those constraints to be?

There isn't any signature per se. What we are here to achieve is that Dharma look, which is utilitarian with warm colors that function. We are carrying on with that this season. I would say that my style is very gritty, so I fell right into this show pretty easily. I like a lot of layers so that falls right into the genre they have going here.

“For the bigger sets, we do little paintings and they take about a day – maybe 14 to 16 hours to create...”

Explain your gritty aesthetic...

The big thing I bring to the show is realism. I can make fast work of creating a Third World look. It's my forte. I would say having traveled all over the world doing movies, shows and miniseries in Africa, India, Thailand, Slovakia, Romania and Mexico – the Third World look comes very easy for me. I have spent so much time in those places. I'm not too interested in bathrooms, kitchens and living rooms [laughs]. I like bigger challenges. It gets our blood pumping when we have to create something that is not on this island or something we have to make from scratch.

What's been your favorite set to design so far on *Lost*?

My most favorite set out of all of them is Iraq just because of the sheer scope. We decorated and created about two city blocks. We did everything, including the military vehicles, and we built an Iraqi café and city storefronts. There was a whole city block of bombed out apartments and a marketplace. We went to a location and built on top of that – we ended up building one whole side and dressed one whole side.

Do you often work closely with visual



effects to create the sets in whatever medium necessary?

Yes. First we try to find things on the island that we can use. Most Hollywood sets are built with lots of paint, Spackle and foam. We order all of that in bulk and have a reserve here. If there is something we can't get, we fabricate it. And if we can't fabricate it, we come up with another solution – like green screen [laughs]! If a set is too big or too tall, or utterly unaffordable we rely on Mitch [Suskin] with the green screen.

Is your art direction and construction team relatively new to the show this season, too?

No. We have a bunch of folks that have been here since the pilot, or they have come and gone and are now back. We have a nice tight group right now. We have a wonderful sculptor and



LAYING ROOTS

He has traveled the world production designing for over 36 different films, miniseries and television shows. But *Lost* has allowed JONATHAN CARLSON and his family to settle on the island of Oahu...

"It's standard [practice], living on location. But it's easier actually in Hawaii because we are still part of America. I am an avid surfer, so why not come to the best place in the world to surf! But I don't expose myself to any large surf because I have kids to take care of and I have to work. I take it easy in that department. With *Lost*, it's been fun. It feels much more like home and that makes it very nice."



mold makers, and one of the best scenic painters in Los Angeles, Chris Barnes. We have our sculptor Jim Van Houten, and Michael Crowe is our construction coordinator who keeps all the guys together. And then we have our Hawaiian locals – they are the backbone of the whole art department. They get in there and do the tough work. We are there supporting them and getting in there with the design work. We have a lot of Hawaiian leaders in the group and it makes for a great family. There are the die-hard Los Angeles team and the really talented local people.

Let's talk about your design process. When you get a script and you then break down the sets that need to be created, where do you go from there?

Well, instead of creating napkin sketches, which can fool the size and the depth, I tend to use SketchUp [a 3D software tool]. One of my assistants is very good at SketchUp and

then we use VectorWorks for the drafting. I also tend to do a lot in Photoshop. I do drawings where I try to get an image of what I want [the set] to look like. For the bigger sets, we do little paintings and they take about a day – maybe 14 to 16 hours to create. And then we do a lot of the SketchUp 3D images that are quicker to do.

“What we are here to achieve is that Dharma look, which is utilitarian with warm colors that function. We are carrying on with that this season...”

Is there a set number of paintings and sketches that need to be created for every episode?

It's very random. For this episode, (episode two of season five) we have about six beautiful renderings and these take about four hours to composite. We do them overnight and come in the morning to a finished piece. And then on that image, I will Photoshop all the rays of light coming in the windows and tone down any beams of light that are too strong. With this picture, you are really

going to see what you're going to get in the finished set.

Is it ever disappointing when you put a ton of work into a set and only a bit of it is seen on screen after the edit?

Well, we hope that all of our work gets on screen. Every art department wants the big wide shot with all the actors so they can tell the whole story. With

Lost, the more intense the scripts gets the more we want to see the close-up sweat and worry on the face of each actor. That's all good for the storytelling also. The bottom line is that we are here to tell the story. We are all team players.

What are you enjoying most about being part of the *Lost* team?

The joy of this show is that it's very engaging. It's all over the world. You never know what's coming up next week. For an episode coming up we are putting together a Korean military barracks, like *M*A*S*H*. Then there is a Philippines marketplace we are creating. The interesting locales keep us hopping around and force us to stay creative. We are on an island with limited resources so we have to remain very creative and keep it to a level that's expected. I have a real tight rein on the whole scheme of things and it's important for me to get here early and stay late. When hiatus comes, then it's time to rest! 🌴

BEYOND
THE HATCH

RETURN TO



THE ORCHID

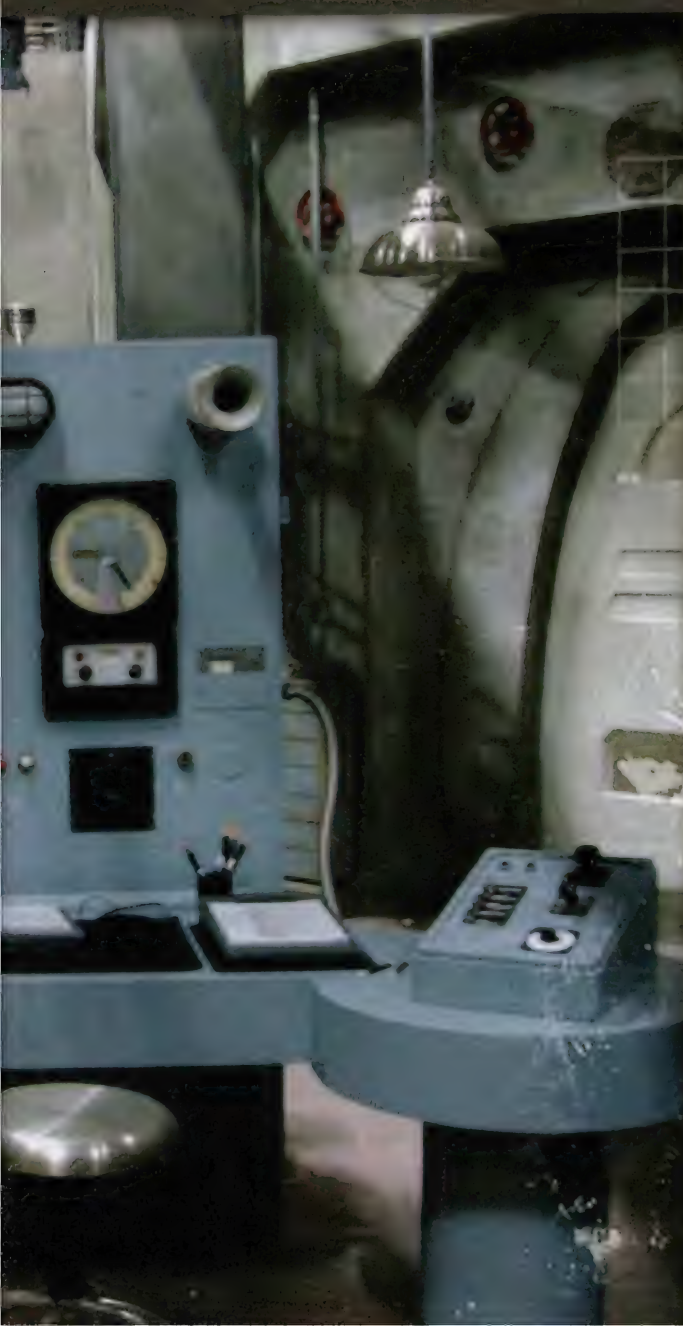


We love hearing from our readers, and when our inbox got jammed with your emails demanding that we reveal more behind-the-scenes photography of The Orchid station, we listened. And here's what we've unearthed for you: from his own personal files, Production Designer **JONATHAN CARLSON** gets you that little bit closer to this fantastic Dharma set...→

4. More detailed decomposition – The Orchid, top-side, has seen better Dharma days...



- 1. The Production Team prepare the external atmosphere of The Orchid, adding vines and weathered structures...
- 2. Cast and crew assemble to take a tour of what will be their new 'home,' as they prepared to film season four's explosive finale...
- 3. Internal machinations: the retro look of the Dharma technology is maintained for the subterranean interiors of The Orchid...



5. & 6. With the right lighting, the long, creepy corridors of The Orchid station begin to look like something out of a survival horror videogame...

BY THE FIRE



PLOTTING A WAY BACK

With season five upon us, **MICHAEL EMERSON** looks back at Ben's most powerful scenes from last year, including Alex's death, working with Sayid in the future, and the coming of the smoke monster...

Words: Bryan Cairns

Over the course of your time on *Lost* so far, it's fair to say you've spent a lot of time looking pretty bloody and battered. Are you almost like part of the furniture with the Makeup Department these days?

Michael Emerson: Since I have been on the show, I take the prize for most time in the makeup trailer. Sometimes you grumble about it because it doesn't seem fair – I have to be there 30 minutes or an hour earlier than everyone else *[laughs]*! But yeah, I have spent quite a bit of time looking a little rough, but between the way we play with time and the apparent curative powers of the island, it seems to develop and then pass fairly quickly. Now that we do flash-forwards, Ben's been looking a bit more normal – and when Ben starts more himself, I mercifully spend less time in the makeup chair.

How much of a fresh perspective did you get on Ben during his season four flash-forward storylines?

What was interesting was finding out he's a more active person than I would have ever dreamt – with the fighting and the horses stuff. I was interested to see how little Ben is bound to the island. He seems to come and go in ways that have not yet been explained to us. He gets around an awful lot! I feel that every season, the lens through which we view the story clicks back and opens up to a wider vista. That lens began to click back in the episode *The Shape of Things to Come* where we saw these events happen in a larger context of some kind of battle or gamesmanship that is going on between Ben Linus and Charles Widmore – something that pre-dates the island, something big. We were given a glimpse or taste of some larger context for all these events.

✈ **Speaking of unlikely bedfellows, were you stunned that Ben and Sayid were working together in the future?**

I was thrilled on a number of levels. One of them was practical – because Ben continued to exist, I got to continue to play him. That is a fine idea I thought. I was heartened because I always thought there was something timeless about Ben, that his mission almost has no beginning and no end. Ben is some kind of constant.

With Alex killed and his current set of circumstances as season four ended, viewers are almost rooting for Ben these days...

How about that? The writers have made that



happen. They moved him down the sympathy end of the scale, almost by re-contextualizing a few things. Like I said, every season the lens clicks back a bit, so what we previously thought was the whole world now seems to be a kind of snow globe and the rest



“Ben is a prism – we see things in more [detail] and from more angles than we would have with our normal eyes...”

of the world is taking place outside it. Now that we have clicked back, the ‘snow globe’ includes much scarier and more violent people like Keamy, those commandos, and Charles Widmore.

One extremely powerful moment had Ben grieving over his daughter...

That went a long way to humanizing the character. It buys him some forgiveness for his behavior. That was a hard scene to shoot, too, because I felt there was a great sadness both [fictionally and in reality]. We love Tania Raymonde, who plays Alex, and we are very sad to not have her with us any more.

When Keamy held a gun to Alex’s head was surrendering ever an option for Ben? Charles says, “I didn’t kill your daughter. You did.” Does Ben feel accountable at all?

I think Ben always feels responsibility, and as someone in a position of responsibility, he knows the score and seems to be a player in the bigger picture. I don’t know. That is a good question. Ben made an honest miscalculation.

When Desmond initiated that electromagnetic pulse at the end of season two, he gained some extraordinary abilities. Is there a price Ben must pay for unleashing this beast?

That is an excellent question and I assume the answer is yes. There is no ‘magic’ on the show that does not cost. The show is very much about balances of payment, right and wrong, past sins and present day atonements. Nothing is ever fully forgiven – nothing comes without cost or consequence. For Ben, to go beneath the house and appear to make the smoke monster come, that must’ve cost

CALLING DR. BURKE

MICHAEL EMERSON discusses Ben’s fascination with Juliet...

“Maybe Ben was sort of bucking against his fate; maybe he just found something so attractive about Juliet. Or maybe he knows something about her that we still don’t on the show. The bottom line is in the here and now – as an adult person, he has emotional limitations. Many people who are geniuses, or who have great minds, compensate for it by not being so well socially developed. Ben doesn’t do very well when he is challenged or thwarted. He goes off like a teenager and vents. The way Ben treated Juliet with Goodwin’s death didn’t seem like a mature man’s response – it was very possessive in a creepy way.”





something – whether it is a piece of his soul, a piece of his bank account, or a piece of his life expectancy – I don't know what, but it is something. The piper got paid for that magic to happen. That's a good question, because I am noticing that more and more as a theme. Maybe that is a glimpse of the big theme of the show.

It is impossible to fathom *Lost* without Ben. What has his presence added to the series?

Counterpoint for one. Mystery. Psychology. He is like the ambassador of larger context. There is more to the island than the island. There is more to being plane-crashed than meets the eyes, so Ben has more meaning in events. He is almost a religious factor in a way, if you think about it too hard, which I probably do. Ben is a prism – we see things in more [detail] and from more angles than we would have with our normal eyes. Or perhaps there are other realities besides the one we take at face value in front of us?

Ben didn't debut until late in season two. Did you ever imagine he would become such a major component in *Lost's* mythology?

It's so crazy, but as you say, Ben has always been part of the equation. I think the reason you feel that way is he was always in the minds of the writers. They had the patience to say, "No, here's our game plan..."

As we approach season five, what things got you most excited about the last few episodes of season four?

We got tons of action on all fronts. What was cool with Ben was you saw him, for a spell, as low as he has ever been. You saw him like a whipped puppy for a while. Then it got turned around and you got to see him as potent as he has ever been. We took a 'down and up' journey with Ben. It looked like Ben was down for the count but that wasn't the case. But this loss of Alex is going to color Ben's life forever. 🔥



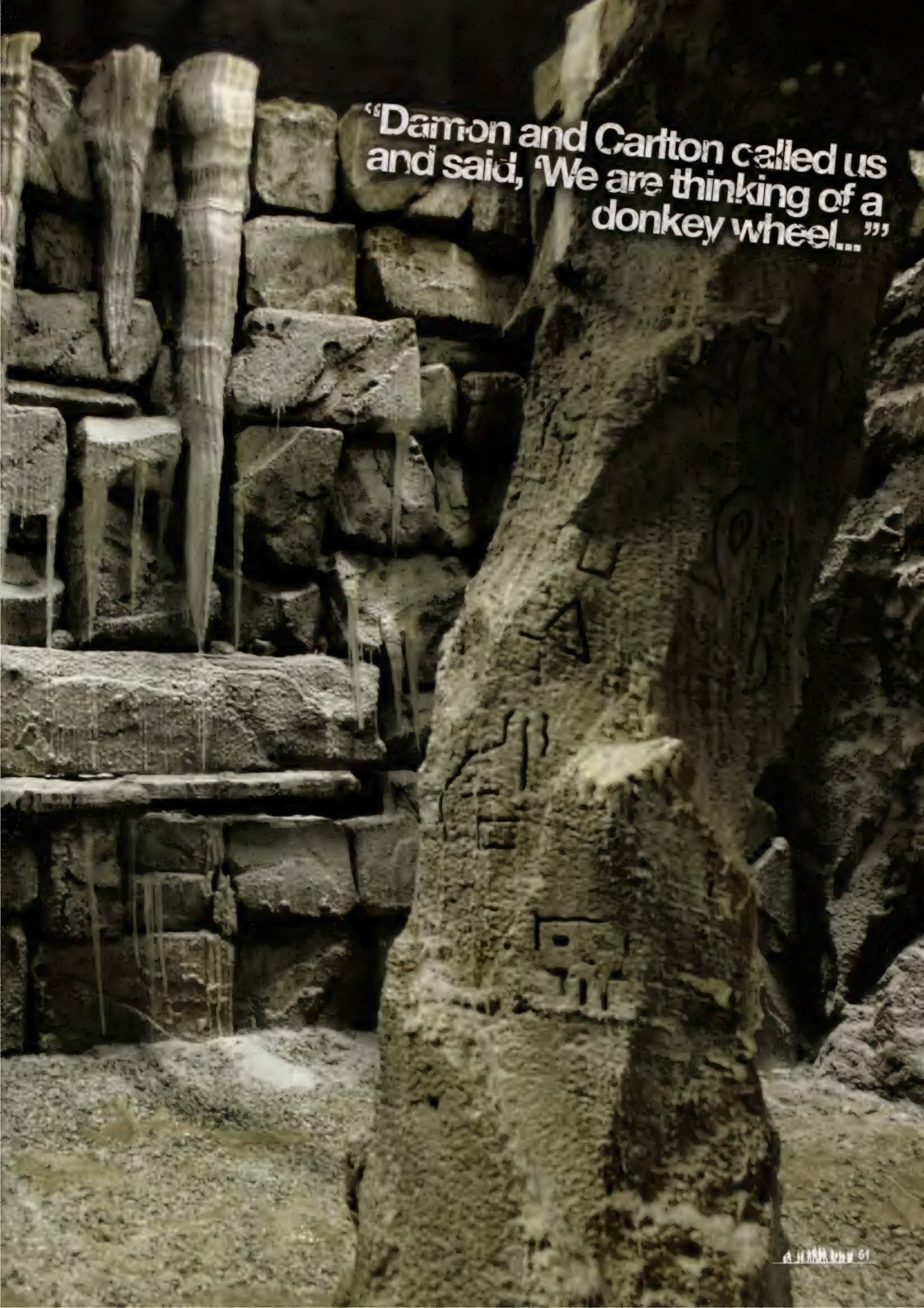
"I always thought there was something timeless about Ben, that his mission almost has no beginning and no end..."

ICE STATION HERO

One of the most impressive sights witnessed on *Lost* so far has been Ben entering that frozen room and turning *that* wheel. In his own words, Production Designer **JONATHAN CARLSON** reveals the story behind building of the mysterious chamber...

"Damon and Carlton called us and said, 'We are thinking of a donkey wheel.' We said, 'Okay...' and started looking at wheels from all over the planet: grain-grinding wheels; waterwheels in Asia; wheels that go vertically; wheels that turn horizontally; big; small; metal; everything... We also entertained for that set that we wanted to see frozen breath. So we had the idea of building a set inside a real freezer, but we realized there were a lot of factors involved in seeing breath come out of your mouth. It's determined by how hot the body is, what the temperature is, if it's dry or humid. We then had to consider the cost of building something in a freezer. Would it damage the crew by speeding them up or slowing them down? When we crunched all those things together we decided to build it on a stage, and then CGI the breath in later. It's all a part of the research and development to weigh the process. And then for our purposes of factoring in the time and money, we built the rocks out of foam and skin-coated them with a cement texture. Most of the ice was different kinds of wax and acrylic resins, glass and glitter. We glued it all together and made our own fake snow. There was also a lot of breakaway ice that was created out of tests with wax and candy glass. It was a lot of fun getting all that done."

(Thanks to Jonathan Carlson who was talking with Tara Bennett!)



“Damon and Carlton called us
and said, ‘We are thinking of a
donkey wheel...’”



Unknown Origins

With the huge, jaw-shattering Charlotte revelation dropped on *Lost* fans in the season four finale – that the cultural anthropologist wanted to stay on the island because she was searching for where she was *born* – actress **REBECCA MADER** couldn't be more excited about season five. Here she talks about her family's love of the show, her favorite scenes so far, and being star-struck by Vincent...

Words: Tara Bennett

The writers draw so much character inspiration from the actors themselves. Did you see them writing any of Rebecca into Charlotte?

Rebecca Mader: I'll never forget the first time I read a script for my first episode where they had written, "If you think you are going to bloody stop me..." and I could see they were already writing for me. It

was really cute: they'd put English swear words in, and I was really touched.

So you enjoy working in a vacuum without knowing what's coming next? It's so much fun! It's like improv. I love it and I'm responding really well to this method. I can't wait to get a new script. I almost don't want to talk to them or ask them any

"It's like improv. I love it... Through working on *Lost* I have learned that I favor working on the fly..."

SHOOTING CHARLOTTE

REBECCA MADER reveals why her first day of shooting was so memorable...

"My first day on *Lost* was one of the best days of my life – hands down. I arrived in Hawaii and I had a couple days for wardrobe fittings, I was settling in at the hotel, and was still plowing through the DVDs – the production office had sent me season three to get up to speed – staying up until 2am. I basically went from the hotel, finishing watching season three – my head completely blown up thinking 'Lost is so insane!' – then going straight to the set. It was abnormal to say the least. It was like every fan's dream to watch it all and then go there. So I get called up to set for rehearsal. Now I'm in the jungle... I've never been in a jungle in my life! I'm from Cambridge in England [laughs]!"

"The first character I saw from the show was Vincent. I am waiting for the cast to finish shooting and I'm sitting next to Vincent, star-struck, thinking, 'Oh my God – it's Vincent!' The director calls, 'Cut!' and then all of a sudden it was like the world stopped spinning on its axis and I look up and Sawyer, Locke, Hurley, Claire, Rousseau, Karl and Alex all start walking towards me. It was so surreal. We didn't have time to shoot my scene that day so we just blocked it and rehearsed it. The next day was my first scene where Ben shot me. It was my introduction to *Lost* – getting shot!"



questions. Ignorance is bliss. I feel like if they sat down and broke it down for me I'd go, "Ahhh! You're ruining it!" Through working on *Lost* I have learned that I favor working on the fly.

Having done a crash marathon of *Lost* DVDs before joining the show, do you find you're a huge fan of the story now?

Yes! Actually, now that I am a fan of the show, people that don't watch it irritate me *[laughs]*! When people ask me questions I say, "Get the DVD!" My best friend, my sister and my parents all went out and got up to speed in time for season four. Once I got the part, my parents were watching it every night when they came home from work, sometimes two or three episodes a night. That's love *[smiles]*.

It's no secret that the producers are pretty tight-lipped about everything when it comes to the actors. Did they share anything with you about Charlotte's background at all?

They didn't. I think its genius though because it's working. We're all in the same boat. We all came onto the show not knowing who we are, yet every character is so interesting and so diverse. Their writing is so good that you don't need them to hold your hand. They are also casting such great people that are so perfect for the other roles. It's almost like the actor and the writers are creating the characters together without having to have a conversation. ✈



✈ **Considering you were flying blind when it came to Charlotte's motivations, could you lock onto an approach on how to play her?**

I couldn't really make a decision. With regards to who she was, all I knew was that she was fiercely intelligent, extremely physical and an anthropologist from the UK. I am clinging to that. Initially, I didn't know if I had been to the island before or not. When I was working the first few episodes, I wasn't spending my time thinking, "Who am I?" I just tried to be present in the moment – and be on the island for the first time – because that was the reality of my situation.



Charlotte was there and it was new and *Rebecca* was there and it was new [laughs]! I tried to make everything believable and attached that to the words. I do know that *Lost* is such a unique way of working. I didn't build a back-story for the character because I knew that, with one sentence in the next episode, it could be completely shot to pieces [laughs]! I just let it go and it's been one of the most liberating jobs of my career. I don't know who Charlotte is. They haven't told me and I'm finding out at the same pace as everyone else. You make peace with it. I still don't know by the end of season four if I am good or bad. I don't really know if Charlotte's intention is to save the day or completely destroy the day.

Which scenes overall really stood out for you?

I had that scene with Daniel Dae Kim



AN ATTENTIVE DANIEL

REBECCA MADER discusses Daniel Faraday and Charlotte's sensitive side...

"There were some great little moments in season four. Most of the time we're talking shop about what we are going to do on the island, but there is almost a tenderness between them and an ambiguity. It was great because I got to show that Charlotte has a softer side. She's very capable to do whatever she needs to do, but I didn't want to play her as a two-dimensional bitch. I'm happy to have these snippets and moments to show she is a well-rounded woman, so women and men can relate to her."

"I don't really know if Charlotte's intention is to save the day or completely destroy the day..."

that was really really good. That small scene is spectacular, and it was exciting to shoot. I also loved all the stuff with Juliet.

With season five now upon us, what did you make of Charlotte's final season four moments?

My character was not involved in most of the craziness of the season finale – I wrapped season four quite early, actually. A lot of that craziness that ensued between the freighter folk was separate from

the four of us that were still on the island. Later on, though, when Faraday was leaving and I talk about how I'm going to stay because "I'm still looking for where I born," wow – when I read that line I got goose bumps! That's huge! The fact that that line comes out of my mouth means I'm so excited about season five... 🚢





A STITCH IN TIME

When it comes to wrangling costumes, *Lost* can be glamorous and creative – like aging apparel – through to just plain soggy and essential – like picking up sodden socks after a downpour. In the midst of *Because You Left*, Location Costume Supervisor **LIZABETH MAGGINI-MACKAY & SUSIE ZAGUIRRE** take *Lost Magazine* under their clothing wings...

Words: Tara Bennett

When it comes to complicated TV shows

to produce, *Lost* easily ranks up there as one of the most challenging on television today. What with its complicated continuity, the limited resources of a real island location and all of the tropical shooting environments, the production departments have to operate like a well-oiled machine to just get the job done nine months of the year.

It's easy for the audience to just watch the adventures of Jack, Kate, Sawyer, and the gang and forget all of the work that goes behind every detailed scene. Take for example, clothing. Every person in every frame of every episode of *Lost* has to be costume designed, before being allocated their particular character apparel. The clothes are catalogued, photographed, and then cleaned and stored – either for more days of shooting or for a future unknown appearance. That's for every character on the show, even those lesser-known Oceanic survivors milling around, the traveling Others in the jungle, and all the other extras who fill out the flashbacks

THE OTHERS



or flash-forwards. That's a lot of clothes! Now imagine having to bring that mini clothing store out to the jungle...

Being the clothing gurus on set is the job of Location Costume Supervisors Lizabeth Maggini-Mackay and Susie Zaguirre.

They carry out Costume Designer Roland Sanchez's marching orders in the field; dressing everyone on camera from their mobile costume trailer that travels everywhere the camera units go. The lovely ladies welcomed *Lost Magazine* into their den of fabric and gave us a guided tour of how they operate on the island... and even crowned us an honorary member of their weekly 'Tiara Tuesdays' team.

This truck is huge! Does it hold all of the pieces of clothing for the day's shoot?

Lizabeth Maggini-Mackay: Yup! What we have in here is what we have to develop [for the day]. For example, there was a stain on this shirt, so when we see that stain on the shirt we have to carry that stain all the way through. None of us are sure where it came from but it's on camera so we have to carry it through.

Do they ever change locations on you so you have to carry the whole episode's worth or costume changes?

LMM: No, they don't change it too much. It's very seldom the producers will switch the locations because then that also means changes with hair and makeup. Locations-wise we are almost always set so [the actors] will be in the same clothes tomorrow. →



➔ **What kinds of costuming projects do you work on in the truck?**

LMM: Susie is 'aging' this morning – actually she was yesterday and last week too – working on the girls' clothes – Charlotte and Juliet. Charlotte has only been in one outfit for the entire run of her character. So we have to figure how she is looking now. More dirty? Susie will pile the dirt on and pile it on some more, and then when it gets on camera it just looks a little dingy. So then we have to do some more work. We'll sand it and rough it up, but we can't go too far because we have to preserve [the fabric].

How do you prep the truck for the next shoot day?

Susie Zaguirre: We usually prep the day before a shoot and make sure that whatever we need for the following day is here and prepped as much as possible, because the morning is always busy.



LMM: Like these two days, there are no background actors; it's just a couple of main cast actors.

Speaking of the cast, you have to deal with so many versions of the cast and then the extras. How do you keep control of all the continuity out here?

LMM: Yeah, it's the biggest thing we do. We take a *lot* of pictures. We have picture books and written descriptions that everybody has to follow through.

The survivors we have and the Others have become part of the family.

SZ: They are really good about knowing their own costumes.

LMM: We can't hire people all the time to just sit on them and make sure their shirt is [how it's] supposed to be.

SZ: A lot of them have been doing this since the pilot so they know how it goes. We really have good background actors too – the survivors are all very responsible. They have all been together for so long so everybody pitches in to make sure it's as correct as it can be. They are really happy to be here and they are reliable. That's why they have lasted so long [laughs]!

Standing out here in the Hawaii rainforest, it is really muggy and hot.

How do you select costumes that won't kill the cast?

SZ: When Roland picks something for someone, or has options, he tries to take into account whatever he knows about that character and where they are going. He doesn't know too far ahead – none of us do – so he tries to do the best he can with the information he has to make the clothing comfortable and wearable.

It also rains a lot on the island and in many of the scenes. Do you guys help the cast weather through it?

SZ: Yeah, the rain sucks [laughs]! We have these wet suits that are flesh-colored. The actors that have been here for a while wear

GATOR AID

Imagine a golf cart on steroids – this is the Gator Utility Vehicle, and LIZABETH MAGGINI-MACKAY explains why the Gator is the Locations Costuming department's best friend...

"In this location and Police Beach – where the plane crash was originally – they've given us a Gator because we have to use so many clothes. Like today, we have raincoats, just in case, and backup clothes in case someone gets wet. We have hairdryers to dry the clothes, and we always have lots of towels. We used to carry all of that on our backs! It was absolutely horrible. Now we have the Gator and we are much easier to get along with!"

"The rain sucks [laughs]! We have wet suits that are flesh-colored. The new actors are always, 'No, I'm fine!' But after hours in the rain, that changes. Then we clean up afterwards – all the wet clothes and socks and shoes..."

– Susie Zaguirre (Location Costume Supervisor)

“Roland [Sanchez, *Lost*'s Costume Designer,] tries to get an insight on where they are taking a character, but sometimes even dead people come back on this show...”

**– Lizabeth Maggini-Mackay
(Location Costume Supervisor)**



them. The new actors are always, “No, I’m fine!” But after hours and hours in the rain, that changes. We try to keep the actors as warm as possible because they are soaked for hours. We put towels over them and jackets and we’ll have a heating tent.

We have these heavy-duty jackets that you would never normally use in Hawaii, but when you are wet for hours, you get cold. Then we clean up afterwards – all the wet clothes and socks and shoes.

LMM: Everybody always wants out of them so they are everywhere. We have to collect it all. Then all of that goes to the laundry.

SZ: And that’s why we have multiple costumes so we are ready for the next day.

What’s been some of the most unique work you’ve done on *Lost*?

LMM: I think it’s been the aging.

SZ: Yeah, we do it a lot. It’s also just carrying one outfit for half a season, like Rebecca (Mader) having the same thing on since the beginning. That doesn’t usually happen, but the nature of the show requires that because there is no opportunity for them to change clothes. When Rebecca started we didn’t know that was going to happen [laughs!]

LMM: Like we said, Roland tries to get an insight on where they are taking a character, but sometimes even dead people come back on this show.

SZ: And with those characters, we never know when we are going back to with them. The continuity from years ago might be important. It happens quite a bit, like with the Ethan Rom character. He’s come back so much. We have even gone back to things that people were wearing in the pilot... three years later! So it’s just important to keep track of all the clothes

and the continuity and how they looked. It’s like one long film.

I hear there’s even a trailer where you keep all the dead character’s clothes?

LMM: Yeah, we do. Ethan’s not in that room because he comes back so much.

SZ: But people have gone into that room and we don’t know if they are ever coming back but then, all of a sudden, we are told the person is coming back so you have to go pull it all.

LMM: They might be coming back for a certain time frame or they might be back wearing something new.

What’s most fun about working on this show?

LMM: We both live here, so that helps.

SZ: It’s great being on a hit show. To be at home and working on a show this successful for this long a period of time is a total blessing and unexpected. Who would have ever thought?

LMM: There were three shows [filmed in Hawaii] the first year this started: *Lost*, *North Shore* and *Hawaii*.

SZ: All of them got picked up.

LMM: But *Hawaii* fell first, *North Shore* second and *Lost* is still going.

SZ: We have a great crew and everybody is like family.

LMM: We can argue like a family but we also work it out together. It can be a 70- to 80-hour working week sometimes. But we could be someplace else and we know what a great gig we’ve got here. △



MEANWHILE, BACK ON

James 'Sawyer' Ford gave up his chance of being rescued – by diving into the ocean and lessening the burden of the fuel-leaking helicopter – but the weight of the world is still very much on his mind. Back on the island after a swim to shore, he watched smoke billowing from the freighter. Fearful of his friends' fate, he gave up his chances with Kate and then moved when the island did. During the filming of the new season's premiere, **JOSH HOLLOWAY** talks exclusively about the exciting penultimate season of *Lost*...

Words: Tara Bennett

It's interesting that the season starts up with Sawyer obviously frustrated by the craziness going on with the island, but there's a more vulnerable side of him exposed – he's grieving over giving up Kate and the loss of his friends...

Josh Holloway: With my character, I always have to look for some sort of humanity in the guy. The trap is to be always angry and flippant. But he's grown over the years to a more sensitive, human person. He's still got his anger, and all of that, but it's nice they let that breathe a little bit. Otherwise, it gets monotonous for the actor and the authors.

The idea of Sawyer taking a leadership role has been toyed with for a bit now, and this season really could give Sawyer the opportunity to test himself by stepping up now that Jack is gone...

I'm anxious to see how that could play out, because Sawyer's not going to suddenly go, "Oh yeah – I'm the leader." It's going to be a reluctant role that's forced on him. A lot of times he's going to balk at it and blow it off. But since he's at this place, he's evolved a bit and he's going to take that responsibility.

Do you see Sawyer jumping into that role quickly?

Right now, I don't. It's going to take a minute because he's got a lot of hate, anger, and sadness right now. I don't think he's going to want that job at all. It's going to mainly come out of survival, which is a type of leadership in itself. Maybe it will grow from that. And overall, I really don't have any idea what is going to happen or what they are going to do with us. They're using quantum physics pretty heavily now *[laughs]*!

To paraphrase a geeky phrase, this season is boldly going where the series has never gone before, with a lot of time jumping. What did you think when you read that in your first season five script?

I expected something like that, but not exactly that, just because of the set-up. As an audience member as well, I have been watching the show and wondering where it's going. But it's funny. I've got three brothers that are all into science fiction and quantum physics so I've been going through this stuff for years with them! For me, it wasn't something foreign, yet I was like, "Man, if the audience aren't sci-fi freaks, then they're really going to →



THE
ISLAND...

BY THE FIRE

have a hard time wrapping their heads around these concepts." It's going to be hard to grasp onto it, but I think [the writers] have worked it out. It was a tough thing to work out and they said as much. Damon and Carlton said it was going to be hard to keep it tight and explain it, but they trust the audience to follow it. I'm sure once it's introduced... the *Lost* audiences are pretty damn smart and adaptable. They have to be! [Pretends he is an audience member asking...] "Why did his artery get cut last week and he's okay now? Oh, yes, yes... I forgot - healing power!" [laughs] I trust that the audience will get it.

This is the penultimate season, so does the storytelling feel very different as you all experience the downhill race to the finish? Now we only have 34 more episodes of *Lost*, so the story has stepped in and become another character now. We serve the story whereas before it was really about character exploration. Now, I think it's coming to a head and it will be less focused on individual characters and the story will push their actions along. All the backgrounds have been told now. The audience wants to know what the hell is going on [laughs]! I'm looking

forward to it myself. Damn it - I want to know the answer to this whole thing.

So you're still a fan, too?

Yeah. The writers never cease to amaze me because they still catch the audience with their pants down. I trust them to continue to do so. It will be exciting.

During the hiatus you were able to take a role in the film *Stay Cool*...

Yeah. It was so much fun!

When we chatted to you before you mentioned that you'd love to be able to try out some different characters. Did you get that in this film?

Yes, it was the polar opposite of Sawyer. [i>Stay Cool's] made by these brothers,

"All the backgrounds have been told now. The audience wants to know what the hell is going on [laughs]! I'm looking forward to it myself. Damn it - I want to know the answer to this whole thing..."



Mark and Michael Polish. Their last commercial movie was *The Astronaut Farmer* with Billy Bob Thornton. Otherwise, they are strict indie filmmaking guys. They are *really* good storytellers. And this movie had the most improvisation I've ever done in my life. It was the most freeing and nerve-

wracking experience at the same time. They'd say, "I know you don't have a line, but just fill it up. Fill it up!" I'd be like, "Fill it up?!" Normally in TV it's, "Cut it down, cut it down!" It was a totally different experience. The character [I play] is very eclectic. He runs a tattoo parlor in the town he grew up in, and never left. He's a good soul and comes from a place of love. He's kind of a stoner and [has] smoked a lot of weed in his day. He's just the opposite of Sawyer.



CLASSIC SAWYER

Remember this season one flashback scene from *Outlaws*?

Sawyer: "But we're in hell, huh?"

Christian Shephard: "Don't let the air conditioning fool you, son. You are here, too. You are suffering. But, don't beat yourself up about it. It's fate. Some people are just supposed to suffer. That's why the Red Sox will never win the damn series. I have a son who's about your age. He's not like me. He does what's in his heart. He's a good man, maybe a great one. Right now, he thinks that I hate him. He thinks I feel betrayed by him. But what I really feel is gratitude and pride because of what he did to me..."

What's the film about?

Mark Polish is the co-writer of the film and in the movie, he plays an author. Basically it's about his character – a writer who writes a bestseller about high school. He gets invited back to his high school to give a speech. Sean [Astin], Mark, and myself were like this geek squad in high school. It's a lot of crazy fun.

Who else was in the film?

It has such a great cast. Chevy Chase was so much fun to meet. He's such an iconic figure; I grew up watching him. His stories were hilarious and he's the master of improv. Winona Ryder is in it and Hillary Duff, too. Sean Astin was a really great guy – he's so smart and giving. I felt behind in my civic duties after working with Sean! He's always involved with the community. His character and mine are best friends in the film.

So you really got to shed the Sawyer skin for a few months last summer?

Yeah, I got to breathe and actually be who I am at home! My wife knows that guy, but not many other people do! Most people just know the bitchy guy in the jungle... [laughs] 🌿



She was one of the good guys – a compassionate, loving girl who was unfortunate enough to have Benjamin Linus as an adoptive parent. In a horrific standoff in *The Shape of Things To Come*, Keamy shot **ALEX ROUSSEAU** in the head after warning Ben. Here we take a look at Alex's most significant moments.
Words: Zoë Hedger

PARENTAL CONTROL

**STRANGER IN A STRANGE LAND
(SEASON 3, EPISODE 9)**

Not Daddy's little girl

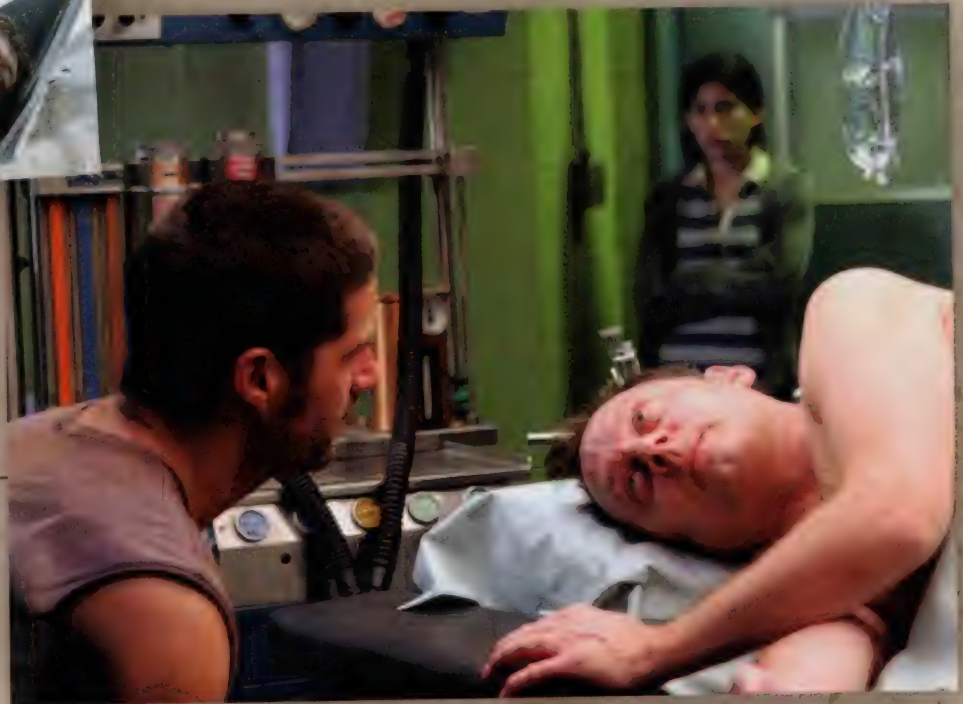
After Jack operates on Ben, he is held in the cages outside. It is here that Alex decides to reveal her heritage. She goes to Jack and smashes the security camera watching his cage. She then asks Jack why he helped Ben after what he did to him, Kate, and Sawyer. Jack is more interested in finding out what happened to Juliet, and Alex tells him that her verdict is being decided – that the Others are demanding an “eye for an eye.” It is then revealed that Alex believes Ben is her father and therefore could be Rousseau's kidnapped daughter. Alex obviously empathizes with the Jack's struggle against Ben's dictatorship, and shows herself as a true ally to them – something that remains true for the rest of her life.



**NOT IN PORTLAND
(SEASON 3,
EPISODE 7)**

The rescuer

Kate and Sawyer, being held at the Hydra station, manage to escape after Jack bargains with Ben for their release. As they radio Jack (who was operating on Ben's spine at the time!) for help, they begin to get shot at. Just as it looks like Kate and Sawyer might have met their match, a slingshot is fired at the gunman. Their saviour turns out to be none other than Alex. This is a big revelation – while there had been evidence of Alex's dissent with Ben, it wasn't clear what her back-story was – just that her boyfriend had gone missing and she blamed Ben. It's not clear who Alex is, or what Ben wants with her boyfriend, but it's obvious there's something strange going on. Alex's deal with Kate and Sawyer is that if she gives them a passage home, they must take her boyfriend, Karl, with them. Alex shows herself as a self-sacrificing person here – she stays on the island with the Others so long as she knows that Karl is safe, despite the fact that she loves him and wants to be with him.



**MATERNITY LEAVE
(SEASON 2, EPISODE 15)**

Late night heroics

Claire is kidnapped by the Others in season one, and taken to a medical facility on the island. While Claire believes she's in good hands, the Others are busy performing invasive medical experiments on her.

Claire is woken in the middle of the night by Alex (although we didn't know her by this name at this point). Alex tells Claire she has to be quiet, but they have to get her out of there – that the Others are planning to cut the baby out of her. When Claire resists, Alex drugs her and drags her out telling her, “One day you'll thank me for this.”

Who knows what plans they had for Aaron? Perhaps as a child brought up in the strange island colony, Alex wanted to save Aaron from a similar fate...





THROUGH THE LOOKING GLASS (SEASON 3, EPISODE 22)

Alex meets her Mom

When Ben goes to intercept Jack's mission to call the freighter, Alex requests to go with her father, which he allows her to do. She asks Ben why he is allowing her to come along. Ben tells her he is delivering her to her new family, the castaways, because she has betrayed him. Alex stands up for herself, telling Ben that she did that because he was cruel to Karl. Ben retorts that he didn't want her to get pregnant – which would've been a disaster on the island when all women who have become pregnant have died.

Eventually, Ben and Alex intercept Jack's group, which includes Danielle Rousseau. Having just shared a caring moment with Alex, Ben destroys it by introducing her to her mother in a cold, smirking way. If there was any doubt that Alex had a difficult upbringing fraught with mixed messages from her father, this moment clarifies things. Bewildered Alex is then instructed by her mom to tie Ben up – which she does willingly.

Sayid: "You look just like your mother."

Alex: "My mother is dead."

Sayid: "Yes, I'm sure that is what they told you."

THE SHAPE OF THINGS TO COME (SEASON 4, EPISODE 9)

A marked target

Alex is taken hostage by Keamy's men and taken to the sonic fence. Once there, with a gun to her head, she's forced to punch in the security number 1632 to deactivate the fence. All the while, she begs the men not to hurt the survivors – yet again proving just how selfless she is, worrying about others in such dire circumstances.

Alex is taken to the barracks to force Ben out of hiding. Keamy sends a walkie-talkie into Ben's house with Miles so they can communicate. When Ben realizes that Alex hasn't made it to The Temple, he agrees to go to a window to talk with Keamy. When Ben refuses to come out to talk to Keamy, he calls for Alex, who he forces to kneel in front of him at gunpoint. Keamy tells Ben he has 10 seconds to come out. As he counts down, Ben tells shouts out that Alex means nothing to him. Attempting a bluff, it's a poker face that shockingly fails in what is one of *Lost's* most frightening, shocking and upsetting moments: Ben's rant of how Alex means nothing to him is the last thing she hears, before Keamy shoots her, execution-style, with a single gunshot to the back of the head.

However shocking this scene was, a moment later in the episode showing Ben confronting Charles Widmore in his bedroom proves more disturbing. What is this "game" they talk of? What are the "rules"? With Alex murdered, does Ben really plan to kill Charles' daughter, Penny, as revenge? Or is it another well-calculated bluff? †

Ben Linus: "She's not my daughter..."

Keamy: "8..."

Ben Linus: "I stole her as a baby from an insane woman. She's a pawn. Nothing more. She means nothing to me. I'm not coming out of this house so if you want to kill her, go ahead and do it..."



OTHER GREAT ALEX MOMENTS...

Here's some of our other favorite mini Rousseau *Lost* moments...

- Rousseau catching that first glimpse of her daughter, but not revealing the truth to Alex. The look of maternal love and relief on her face was truly heart-wrenching (*The Man from Tallahassee*).
- Alex starting to doubt whether Ben was her father and confiding in Karl her worries (*Greatest Hits*).
- Playing the escape artist once again by helping Jack escape the Hydra (*I Do*).
- In an unforgettable sequence, on their way to the Temple, Karl and Rousseau are shot dead, but Alex pleads for her life screaming, "I'm Ben's daughter!" (*Meet Kevin Johnson*)





RECREATING IRAQ



From the buildings to the costumes, *Lost*'s Iraq stories are packed with detailed production design...

In our Beyond the Island zone, we reveal just how Team *Lost* manage to globe trot without ever really leaving Hawaii. With exclusive on-location photos by **MARIO PEREZ** and Production Designer **JONATHAN CARLSON**, we head to the awe-inspiring volcanic Diamond Head Crater, located south-east of Honolulu. Its military installations were perfect for depicting the Sayid-centric flashbacks to Iraq...

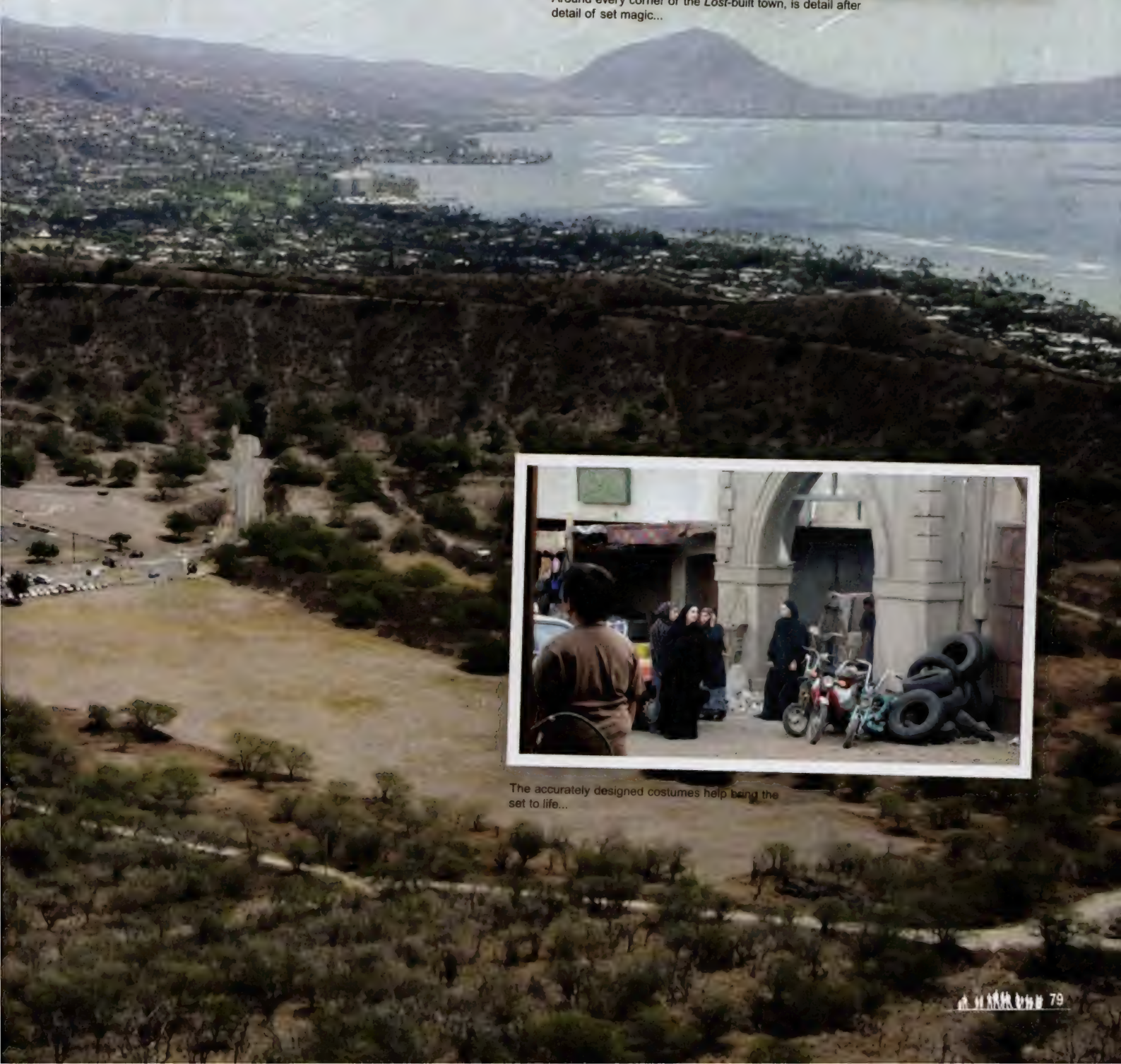
Main location photo: Gordon Holmes



The markets are always crammed with an array of authentic items...



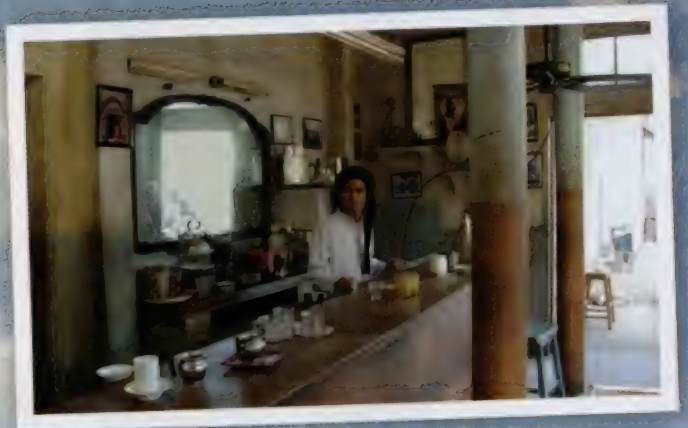
Around every corner of the Lost-built town, is detail after detail of set magic...



The accurately designed costumes help bring the set to life...



Cast and crew come together for a very dusty moment as a tank rolls into shot...

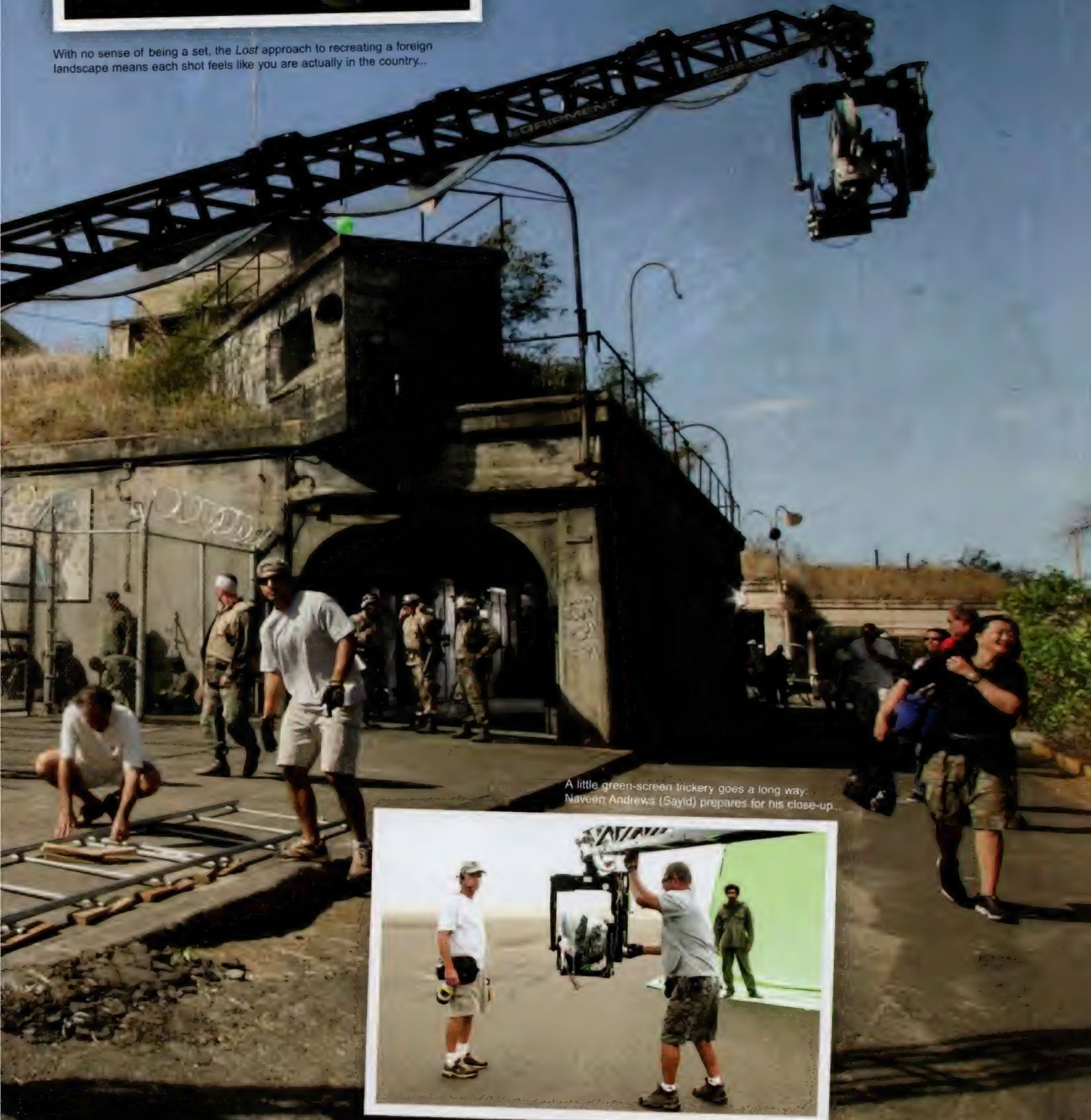


Even the bars and cafes have to have as much production accuracy as possible – from pictures to mugs...





With no sense of being a set, the *Lost* approach to recreating a foreign landscape means each shot feels like you are actually in the country...



A little green-screen trickery goes a long way. Naveen Andrews (Sayid) prepares for his close-up...



BY THE FIRE

ASSA



Cold-blooded killer... cursed romantic... all-action hero? Since Sayid Jarrah survived the plane crash onto *that* island – and then successfully escaped – he has been all three, but ultimately, remains a man in search of peace.

NAVEEN ANDREWS looks back over Sayid's hectic season four storylines as *Lost's* fifth year begins...

Words: Paul Terry

What are your memories of Sayid's action-packed finale?

Naveen Andrews: A bit of a blur to be honest *[laughs]*! We had three units shooting at the same time. It was insane, and it also seemed like they were adding things every day. I don't think I'm exaggerating – they added new things until we had an 80-page script when it was meant to be one episode. So it was pretty crazy, yeah! It was like, "Next week, you're having this massive fight with Kevin," who played Keamy, and there was no time to rehearse it. He could rehearse it the week →

ASSIN'S CREED

BY THE FIRE

→ before, but because I was shooting at the same time I just had to turn up that day and do it.

How did they break down a fight as complicated as that?

Mercifully, it's in pieces, but then you get into it and adrenaline takes over, and then you get really mashed up for the next few days [smiles]

What was your family's reaction to the island disappearing?

I don't mean to disappoint you but my son doesn't watch the show. He was really into it when he was 12, and he was there when we shot the pilot, but now he's become a *teenager* he's become quite blasé about it – you know, it's like, he doesn't want to be *that* impressed if you know what I mean!



“If I have any wish for the character over [seasons] five and six, it's that he comes to some kind of spiritual resolution - some peace of mind, which seems as if it's eluded him...”

So Sayid's gone to collect Hurley from the mental institution – how do you think he's going to react if he's reunited with the rest of the *Oceanic Six*, and sees the body of John Locke?

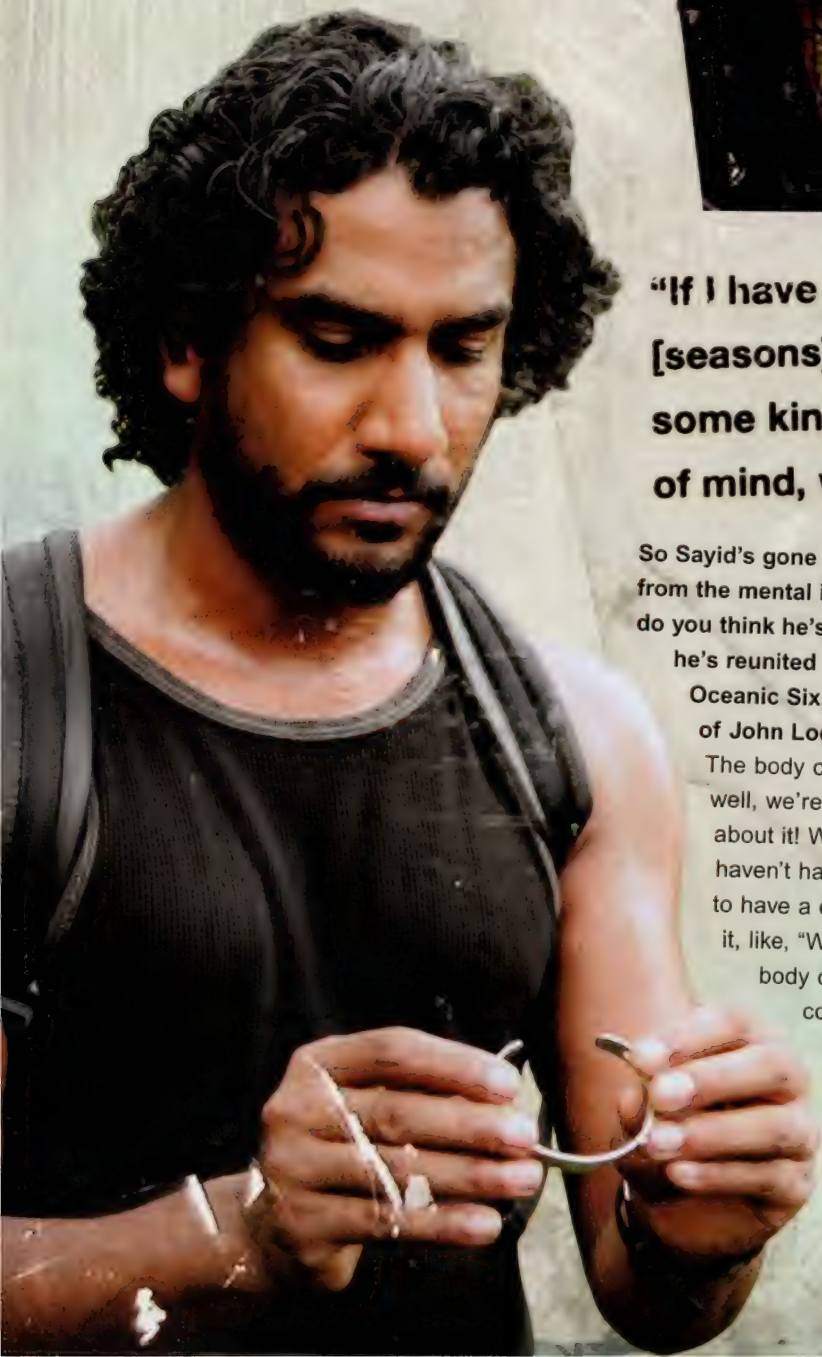
The body of Locke... Hmm... well, we're all still talking about it! We [the cast] haven't had the chance to have a discussion about it, like, “What about the body of Locke in that coffin! What's gonna happen?” But they can do anything with this show can't they? You could get killed

off and then come back in a flashback.

Sayid had varying degrees of successful love interests on the show – what do you think of the past four seasons and the different romances that he's had?

Well, it's a bit like Juliette Binoche in *The English Patient* isn't it? Everyone he comes into contact with ends up dead. Sleeps with somebody... then they're dead! So, for *their* sakes, I hope it doesn't happen again! Maybe it makes him incredibly shallow, who knows?

There was the Nadia resolution where he finds his true love, but then she's taken out. How do you think that will affect Sayid going into season five?





Well there was conflict even there. Because when he was reunited with her, he hadn't been faithful on the island had he? You haven't forgotten about Maggie [Grace] already have you [laughs]?

No way!

Good, good. Remember her. Remember Maggie. So, even that's conflicted and slightly complex. It's never clear-cut with Sayid.



You were involved very significantly with the island plotline and also the Oceanic Six story in the flash-forwards. Firstly, what was it like being involved with that future saga?

To be able to play a character that's shifted so much. To have gone through some awful kind of change where it seemed like his soul was dead – there was something dead, I thought, about Sayid in the flash-forwards, and then, having to zip back to, I guess, as it were, 'present time' and play him on the island where he still has some kind of hope. It's a challenge, it's good.

It was a much darker season – do you like the mythology?

Yeah, but I just hope that by the time we finish up in season six that they draw all these threads together and make some kind of cohesive whole that the audience finds satisfying, as well as the actors, because we want it to make some kind of sense, too.

What did you think of the freighter stuff?

It's great just to get off the island, instead of standing there in the jungle – even if it's on a ship half-way out to sea, it's still good. Also, to be pushing the plot forward, to be "at the helm," as it were, that's always good.

For season five – what would you like the audience reaction to Sayid to be?

I can't think of anything specific, but if I have any wish for the character over [seasons] five and six, it's that he comes to some kind of spiritual resolution – some peace of mind, which seems as if it's eluded him through the whole show. He's always screwed up – it would be nice to see him happy for a change [laughs]!

Alliances have shifted – and Sayid is seen as a heroic character these days – so who would you like to see him team up with?

Well, at the moment he's working for Ben. The thing with Ben is, it's not Ben who's

INTERROGATE

The above scene was Sayid and Nadia's season four reunion, but do you remember this interrogation from *Solitary*?

Sayid: "Noor Abed-Jazeem, I'm going to ask you some questions. If you refuse to cooperate I'm going to hurt you. You understand?"

Nadia: "Nobody calls me Noor, Sayid. You of all people should know that. What? You don't remember me? Am I so different from the little girl in the school yard who used to push you in the mud?"

important – I think he's like a trigger really – it's this deal Sayid does with the devil because he wants an outlet for his grief. I don't know how that's gonna resolve. It looks like Yunjin's character [Sun] is in a similar sort of area to Sayid. Maybe they've got something planned with that, who knows?

Finally, an essential question (from the female fans) – do you prefer the sleek, straight-haired, groomed Sayid in Berlin, or the rough-and-ready Sayid on the island?

It takes a long time to straighten, I can tell you [laughs]! So the messed up, ready-to-go Sayid: the 15-minute Sayid – less time with the straighteners, the better. 💧

THE OTHERS



CONTINUITY IS KING



Watching *Lost*, the mind boggles how the whole team keep track of what they're filming. One person who's essential to recording every minute detail of continuity is Script Supervisor

DIANE FRAUENHOLZ

Lost Magazine chatted to her during the shooting of season five premiere *Because You Left...*

Words: Tara Bennett

In television, the script is sacred. Everyone from the director, to the actors, to the soundman recording dialogue on location are all serving the words that make the show come alive. It's a complicated task always serving the story, while still providing some creative space for the actors and director to expand upon a scene or character's development more vividly. While shooting, the job of keeping everything in the script organized, notated, and clear falls to the script supervisor.

Their job is to sit next to the director with the script in front of them so they can follow everything that happens in a scene – to the letter. When dialogue is changed, they mark

it in the script for the editors and producers. If a character does something that affects continuity, the supervisor's notes helps the director and actor remember it so the scenes edit cleanly in post-production. They also help the actors with forgotten lines and may read dialogue off screen so an actor has someone to play against in a close-up.

All shows have at least two script supervisors who work on 11 alternating episodes each per season. On *Lost*, Diane Frauenholz is one half of the script supervising team. While on location on the *Lost* set in Oahu, Diane graciously took a break from her work to chat with *Lost Magazine* about her job on the show, and the specific challenges that the writing on *Lost* presents to her department...



When did you start working on *Lost*?

I started out doing second unit at the end of season two and then from season three I worked all of the odd numbered episodes, while another script supervisor did all the even numbered episodes. Liz Barton does the even episodes now.

The script supervisor is really the last set of eyes for all the continuity while shooting. How do you keep track of it all?

Well, each department talks about anything having to do with specifics like hair or makeup issues or props. I'm the last person to look at everything before they go to camera. But each of the departments have already done their own breakdowns and they are always awesome with that. I may have a little

question about why a character might have a gun now, and I can go to props and they will know exactly why they have a gun. It's the same with every department.

Do you and Liz have to call each other all the time so you can stay on top of all the changes and issues happening in each other's episodes?

I might call up Liz when she is on an episode and tell her to remember something from my episode, like a character threw a gun in their purse or something. Or I might say that a character had a limp from an old injury. And we [might] also talk about something surprising that was thrown in at the last minute that could get missed.

How do you guys hand off from episode to episode?

Liz gets her next episode before we finish

shooting my episode. As it gets closer to her shoot, I'll give her a quick call. She will be working on her breakdown and she might call me with questions. She also gets my breakdown and continues on from there. We don't have to talk day to day; [just] if questions arise.

Because the scripts are so intricate and complicated, with the various interweaving storylines, is ad-libbing by the actors discouraged because it might change something important?

Not so far. But I'm not the person that can make a call about a change. An actor may come to me and say they can't imagine their character saying something or maybe a word doesn't make sense to them. They will usually say that to me because I make the corrections. What I do then is go to the director and tell them how the actor is

THE OTHERS



"I never see anything on television as detailed as what we do with our show..."



→ feeling. From there, the director will say it's great and the change will stay, or they will call Damon or Carlton and ask if changing something will have an impact on future episodes. It is a concern, but it doesn't happen too often. More often it comes down to a word and it's just how a person feels about the English language.

Do you have to notate every single word change that an actor makes in your notes?

Yes! My job is to tell the actor every word that is different from what is in the script. It's part of my job to protect the writers' hard work and their words.

How is it working with such a diverse cast of talented but different actors?

They are terrific. It's amazing to just watch them do their craft. They are all very aware of their continuity from scene to scene, like what hand they should be holding something in or how their coat [looks], and that awareness makes my job easier.

While shooting, what did you think of the season premiere, *Because You Left*?

It's really interesting. It's a deep episode. It's surprising and fascinating. I think it's all the things our writers do so well. When I think how long it took me to figure out how it works, the idea of creating it is mind-boggling!

The last season and now this season seem like a script supervisor's nightmare – especially because you shoot an episode out of order. Has *Lost* become a harder show to track?

I think because we did some flashback/flash-forward in season four that it set the stage for us being used to the movement back and forth. The beginning of *Because You Left* with the island, we actually refer to it as a skipping record time-wise because it's forward/back, forward/back. But it has been a lot harder.

How did you get yourself organized to handle it?

Initially, it took a long conversation with

Co-Producer and Script Coordinator Gregg Nations. The two of us talked for a good 45 minutes just on how it works. He's got a bigger picture than I do working right there with Carlton and Damon. It's taken me a lot longer to do my breakdown for the episodes. Once you get it into your mind that in this episode the landscape changes, but the characters do not, in a way, it's less scary than it seems. It works out that anything that is around someone – whether they have been wounded or have a backpack on – doesn't change. We don't have to worry about the little things like if a wound should be gone now.

With the time jumping issue in season five, what are some of the new elements that you have to keep track of in any given script?

With this show, this is the first time I have ever done a breakdown that is specifically for the days and nights. I have a form that I created that has different levels. I have a breakdown in script order, but then also for the first time I have created a breakdown with the actual days of each scene. It tells me where things are specifically. Also this season, for the audience, there is a hum and a light effect that occurs with a time change. What I do



is to give myself a note of when the light effects happen, and to whom, so I know what the emotions need to be after that point.

I've also got this trio: Gregg Nations, Liz Barton, and myself. We all talk to each other a lot about how to track where things are going as far as how to track them accurately. The thing about the previous season that was really easy was that we had this base time, where the island was the base. And then everything that was on the "mainland" was a flash-forward or a flashback.



"When I think how long it took me to figure out how [the season five premiere] works, the idea of creating it is mind-boggling!"

A CONSTANT JOY

Script Supervisor **DIANE FRAUENHOLZ** reveals what her favorite episode of *Lost* is so far...

"A real standout for me was last season's *The Constant*. It was such a cool episode. It was the real beginning of the 'time jumping' idea that was hinted at before but not like this. I thought that Henry Ian Cusick [Desmond] was just terrific. I love the way Jack Bender directed it and all of the connections from place to place. It was so much fun to shoot. It was hard making sure that Desmond's movements in the cuts matched from place to place but the end result was so gorgeous. Everything down to the wig that he wore for the military was great. It blew me away. The wig looked like he'd shaved his head!"



What was the most surprising aspect of the direction of this season for you?

For me it was very surprising because I couldn't have imagined any of these things. The idea [of pulling] us [back] into the concept [after] Ben moved the island, I couldn't imagine where they were going to go with that. But the idea that the island gets stuck in this weird groove of back and forth is really interesting. The first time I read it, I was thinking to myself, "What can of worms is this going to open?" but they address it all.

What does it mean for you to be able to be part of the *Lost* production family?

I feel complete gratitude and really honored to be working on something at this level. It's completely corny, but I love this work. Just to be a part of something that I think will be looked at for a very long time is fantastic. It's fun and I never see anything on television as detailed as what we do with our show. △

BY THE FIRE 



The end of *Lost*'s fourth season went out with another crazy set of circumstances – this time the fate of the island and everyone on it in serious question. Did that knock you over?

Elizabeth Mitchell: Yeah, that was pretty crazy, wasn't it? I thought it was fun. I really loved the end. I thought that was a really cool flash.

Was there anything that particularly stood out for you in season four?

I always love working with Michael [Emerson] and Matthew [Fox]. They are always fun, so they were probably my favorite thing.

I think one of Juliet's best moments last season, for several reasons, was when she saved Jack by performing the emergency surgery in *Something Nice Back Home*...

I really loved that because I felt like the character had made so many – not mistakes exactly – but I felt she was such a villain after what she did to Sun [in *Ji Yeon*]. I get it, though. I know Juliet has her reasons.

It's not like I'm going, "Oh, what are [the writers] thinking?" It was just nice to have a little bit of a hero moment, even though I don't think of Juliet as a hero. But *she* does [laughs]. She made the wrong choice, but for the right reasons. We all do that, and then we're like, "What the heck did I just do?" I liked that moment for that reason. She was brave, strong and obviously loving because of the way she was with Jack and Kate, which I loved. I thought that was neat.

It was a rather mature way to have Juliet sort of graciously step aside for both the good of Jack and Kate and for her own well-being...

I thought it was great. I think she knew their connection was there. And for me, the feeling was that Juliet needed to say, "You guys need to know about [your feelings] so you will work it out." However it works out, it needs to come to some sort of a close or an opening. It doesn't matter which, but it was unfinished business. Every time that Jack and Juliet were alone, he would

Where is Juliet? Last time we saw her, on the island. *When is Juliet?* Well, that's the rub – and not just for Dr. Burke, but the rest of the islanders left stranded on that cursed landmass. During the filming of season five's premiere, **ELIZABETH MITCHELL** talks exclusively to *Lost Magazine* about the trappings of *Lost*'s relationships, Ben's obsession with Juliet, and getting back to her sister...

Words: Tara Bennett

PROGNOSIS: UNCERTAIN

get closer and closer. Then Kate would come back and that closeness would widen again. I loved that Juliet said, "I am what I am with you, but [Kate] is something you have to deal with." I also think that Juliet did it in a gracious way. It was probably her only heroic moment this season.

Knowing what the writers did at the end of season three with the big twist, what were your conjectures about what they were leading to, relationship-wise, at the end of season four?

Season three was all building towards Kate and Sawyer, and Jack and Juliet... kind of. And then season four was so funny because there was literally a complete cut-off: Sawyer is completely cut-off from Kate and, Juliet is from Jack. It happened so fast, so I knew there had to be something where we would all get separated. It made so much sense because it was so abrupt. So I kind of figured what was happening... Plus, I also tend to end most of my seasons with Sawyer [laughs].

That is so true!

Yeah, it's great because he is so much fun.

Do you think that there is a lot that Juliet can teach Sawyer as he is evolving into this new, better version of himself?

Yes. There's absolution. There's something

to be found there in a really great friendship between the two of them. She very rarely spars with him and just cuts him off, which I think is really fun.

So you do think in turn there's a part of Juliet that will still be pining after Jack this season?

Well, she's kind of a one-guy girl. But, then again, who knows what is going to happen now that, for the most part, she probably thinks he's dead. I don't think she would admit [he's dead], but I think that's probably the thought.

Juliet's quite a mess when it comes to matters of the heart, what with the revelations about her affair with Goodwin and Ben's jealousy and now Jack...

"She has no distinct thoughts that anything will ever be okay... She really just wants to see her sister!"

At some point in time, don't you think Juliet is just going to sit on the floor and start laughing at everything [laughs]? She just wants to go home to her sister! She falls in love with someone, but he's in love with someone else. She falls in love with

someone, and he gets stabbed. It's so sad. Crazy men are in love with her, like Ben!

Lost has been very big about splitting characters apart and seeing what happens with that new dynamic. What about still being on the island has you intrigued this season?

With everything in such flux, it's fun. There's some great action off-island, but there is a lot of fun action stuff happening on-island. It's crazy because you never know what's coming next. I think it's going to get increasingly more dangerous and violent and I think that is awesome. But we also have "the ones who came before" and they seem to stay right where they are, which is freaky. Where are they? It's crazy and really fun for me to think about.

For the first time, Juliet is also without her two male leads – Ben and Jack. Is that odd?

It's so strange for me to have Ben off the island as well as Jack because I have





LONG-LOST UNIONS

As the writers gave Desmond and Penny their 'happy ending' – however long it lasts – at the end of season four, **ELIZABETH MITCHELL** wonders where Juliet's happy ending may lie...

"Man, I loved that moment. The writers carefully string all these romantic relationships together. Like they built up Jack and Juliet to the point where we're sure it's about them as a pair. Then all of a sudden it takes a crazy turn and that's that. But then not necessarily, because it's still kind of up in the air between them when Jack says, 'I'll see you in a couple of hours.' It's not over. And the same thing with Kate and Sawyer – when everything is amazing and bliss and then it takes a huge left turn. But then he gives her that huge kiss [in the chopper] so *that* string is still there. The fact that they actually wrapped up a romantic relationship [with Des and Penny] is crazy! But I do want Juliet to have a happy ending. I want her to have closure with all these people."

oriented her reactions to them. Ben and Jack are the two sides of things for her. She really did go to Jack. She didn't go to anyone else and try to sign up with anyone else. And now Ben is gone, too.

Do you anticipate some trouble for Juliet?

Well Juliet betrayed everyone for Jack, basically. She literally has no one. She betrayed all of the Others and she got eight of them killed. There's no one to protect her and now she doesn't even have a gun!

When you think about it, Juliet's really in a bad place at the start of season five!

I am! I'm going to ask [the writers] the next time we knock someone out if I can take their gun [laughs].

Juliet's become a pretty savvy survivor, though, so I guess you don't question she'll come out okay?

Yeah, she's vicious. I love that about her. She doesn't have that safety of 'someone.' There's a light-heartedness that I have because I feel people will watch my back and things will be okay. She doesn't have any of that. She has no distinct thoughts that anything will ever be okay, so it's kind of wonderful. She really just wants to see her sister!

The final episodes are all now leading to the series' conclusion, so do you have any resolutions you'd like to play out in these final two seasons?

I'm always desperate to see a huge showdown with Ben and Juliet. Honestly, of all the relationships she's had, that is the most intense. I feel like that would be important. I also think a final moment with Jack would be lovely, however it works out. So much is unfinished and so much is unknown and I feel like that would be fantastic. And then to be with her sister! It's hard to say what happens with that, though, because she is a different person now than when she left.

Regardless, I hope there is a lot of really great fighting and/or passion. Both of those things are fascinating to me. People being in love or people fighting are the stuff I love. The grey areas in between are where I find the most strength, but I like when it's leading to those things. 🔥



Black Box

Oceanic 815 Flight Recorder

"I MISS YOU TOO, DUDE..."

We love our Black Box Recorder. Why? It's simple: it contains exclusive script extracts from every *Lost* episode, revealing how they were written prior to shooting. As this is the all-important Season Five Premiere Special, to whet your appetite for the new chapter of *Lost*, we've selected a fantastic, eye-popping moment from *There's No Place Like Home*, written by Damon Lindelof & Carlton Cuse. Hurley: meet a much older-looking Walt Lloyd...

HURLEY
I'm sorry... do I know you?

WOMAN
No. You don't know me.
(then)
But you know my grandson. And he wants to talk to you.

And now, Hurley's eyes flick up over the woman's shoulder. ACROSS THE ROOM to the door leading into the REC ROOM --

And... WOW. There's a YOUNG MAN standing there. And not just any young man...

It's WALT. Three years older. SERIOUS expression on his face. Hurley's breath catches in his throat as the Woman -- MICHAEL'S MOTHER -- continues --

WOMAN (CONT'D)
We came all the way across the country just so he could see you, so I need to know you're not gonna do anything crazy.



A beat. Then Hurley looks up at her -- EMOTIONAL -- his eyes already welling as he softly says --

HURLEY
I'm not gonna do anything crazy.
She studies him. BELIEVES him. Nods. And with that, she turns back towards the door, gestures Walt over.
And now it really hits us. We haven't seen the kid in almost two seasons... and he's changed. A profound SADNESS in every step as he finally reaches his GRANDMOTHER.

MICHAEL'S MOTHER
I'll be right over there if you need me, sweetheart.
She touches his hand gently. And WALKS OFF.

And now, Walt looks at Hurley. Hurley looks at Walt. Then --

HURLEY
Hey, Walt.

WALT
Hi, Hurley.

HURLEY
You're getting big, dude.

Walt lets a little smile slip... but JUST a little one. He pulls up a chair, sits facing Hurley. A beat. Then, QUIETLY and as SERIOUS AS WE'VE EVER SEEN him --

WALT
After you got back... I kept waiting for one of you to come and see me.
(then)
But nobody did.

So much for small talk. We can see the GUILT AND PAIN on Hurley's face. BRUTAL.

HURLEY
I'M... sorry.



ON WALT. He looks around. Cautious. Then --

WALT
Do you know who did come see me?

Hurley's face falls. Whoever Walt is talking about? He knows exactly who it is. He NODS.

WALT (CONT'D)
He visited you, too, huh?

HURLEY
Yeah.

ON WALT. His eyes drop. This is hard --

WALT
He said I should ask you why you're all lying.
(off Hurley's look)
The Oceanic Six.

Hurley gets visibly uncomfortable. Does not like this subject at ALL. NERVOUS --

HURLEY
Why'd he want you to ask me? Why not Jack or Kate or --

WALT
-- He said you'd crack the easiest.

Hurley BLINKS. OFFENDED by that. He looks around the room, PARANOID. Once he's sure no one is listening, he WHISPERS --

HURLEY
We're lying 'cause it's the only way to protect everybody who didn't come back.

WALT
(a beat; then)
Like my dad?



ON HURLEY. But he only hesitates a moment -- a flash of SORROW -- before he NODS and unleashes a PAINFUL lie --

HURLEY
Like your dad. Yeah.

And now it's Walt who gets EMOTIONAL. Whatever anger he had at his father for killing Libby and Ana Lucia is now mitigated by the fact that he clearly MISSES HIM. Softly --

WALT
Just tell me what happened. I can keep it secret, too.

Hurley's eyes well, his heart breaking --

HURLEY
Please don't ask me. Please. Just... don't. I... I promised. I promised I wouldn't say anything.
(stops himself; then; almost by rote)
It's the only way to keep them safe.



ON WALT. And he sees the pain in his old friend's EYES. Old enough to feel SYMPATHY for him. And that pushing any further will get him nowhere. And so, he STANDS, fighting back his own emotions as he says --

WALT
I... miss you, Hurley.

HURLEY
I miss you, too, dude.

And now, Hurley RISES and throws his arms around Walt. Gives him a HUG. Walt tenses at first, then RETURNS IT.

It's sweet. HONEST. And very, very SAD.

And as Walt breaks off and makes the long walk back to his grandma, we HOLD ON HURLEY, tears in his eyes, the GUILT OF THE LIE CRUSHING HIM ON AN ENTIRELY DIFFERENT LEVEL AS WE WHOOOOOOOOOOOOOOOOOOOOOOSH TO:

